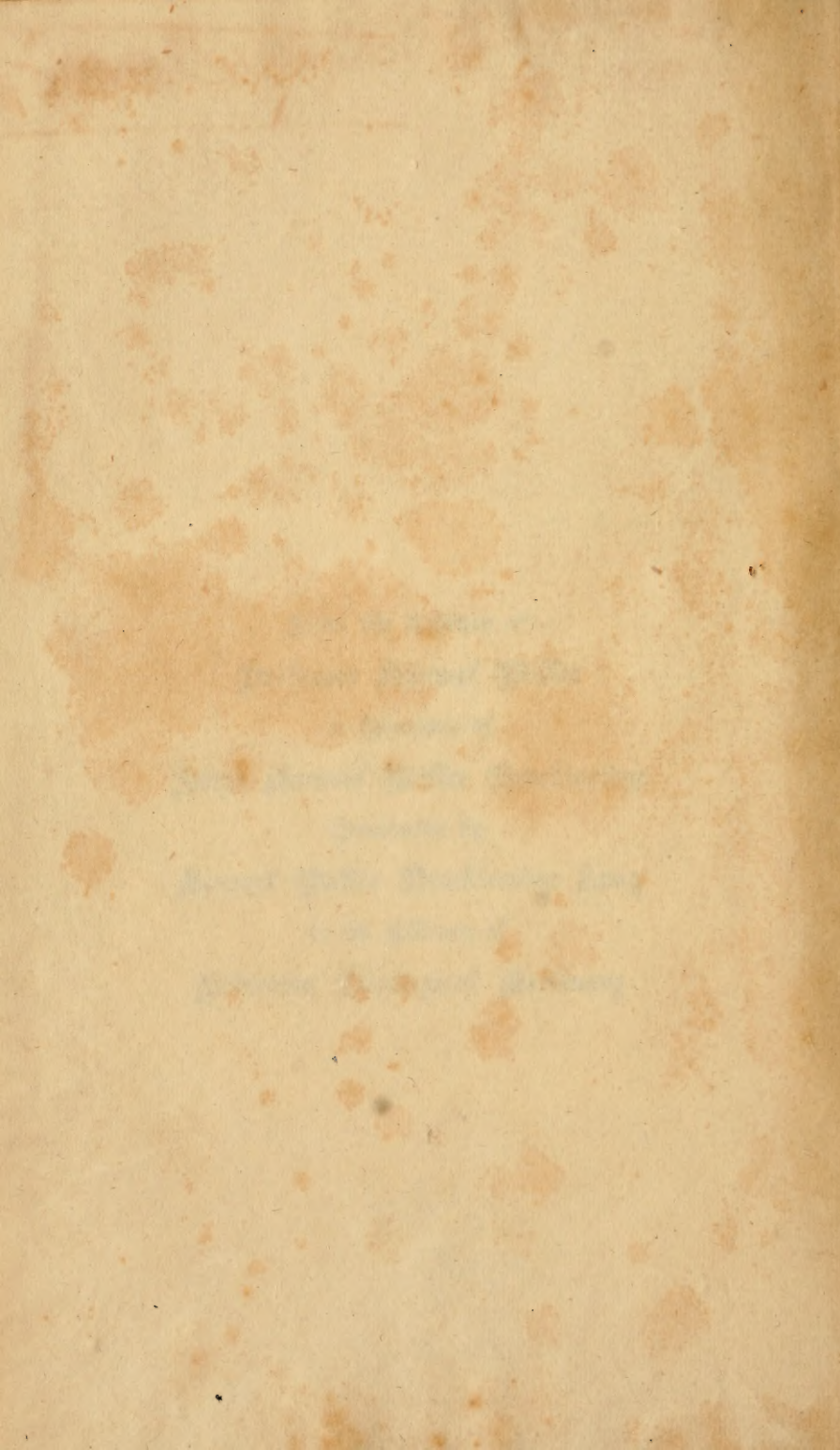


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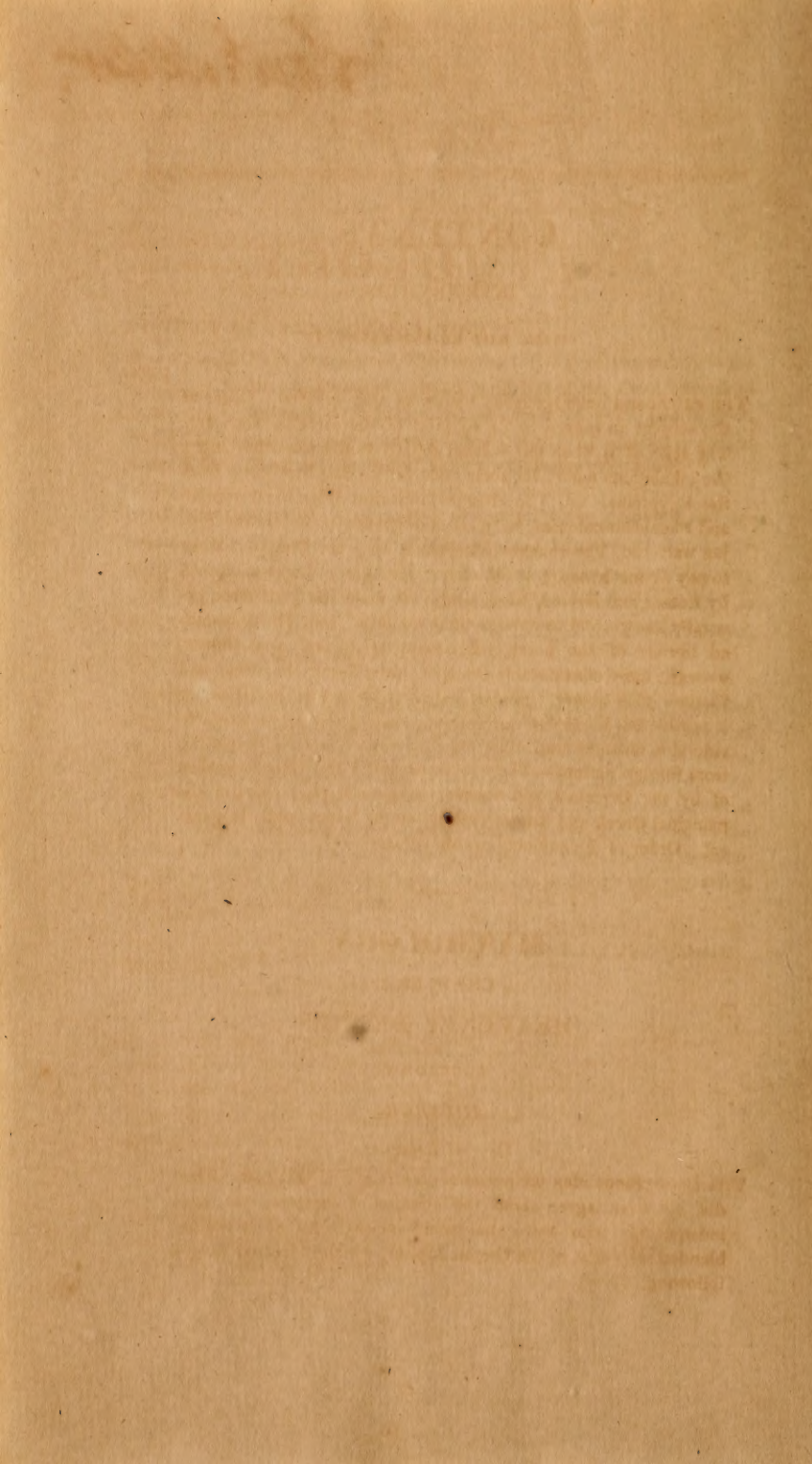
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MYTHOLOGY.

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tional circumstances given it by Pindar. 4th, The additions of Apollonius Rhodius. 5th, The additions of Virgil. 6th, The additions of Ovid, by whom it is greatly enlarged. The changes and additions to this fable made by historians. There are various explanations of this fable of the Gorgons, viz. 1st, According to different authors they were frightful, beautiful, or warlike women: 2d, A kind of noxious wild animals, resembling sheep, that dart poison from their eyes: 3d, A kind of savage females covered with hair, found by Hanno on the coast of Africa: 4th, Opulent princesses, who governed three islands in rotation: 5th, They were mares of Libya, according to M. le Clerc: 6th, They were princesses of great wisdom and courage on the Baltic sea, according to Rudbeck: 7th, They were three trading ships of Phorcys king of Ithaca, captured by Perseus, a Greek sea captain, according to Fourmont. Recapitulation. Perseus passes through Mauritania, and with Medusa's head turns Atlas into stone. The fable of Andromeda delivered by Perseus from a sea monster: its explanation. He revisits Seriphus, rescues his mother, and puts Polydectes to death. He returns to his native country, kills his grandfather by accident, exchanges his kingdom and builds Mycene. The honours conferred on Perseus after his death.

SECTION III.

THESEUS.

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HIS birth, and education, at Trezene. He resolves to go to his father at Athens, and to emulate the fame of his cousin Hercules. Accordingly he slays the giants and robbers, Periphetes, Sinus, Sciron, Cercyon, and Procrustes, and the infamous Phæa, in his way thither. He arrives at Athens, where Medea, his stepmother, attempts to poison him before he is made known to his father. His acknowledgment by Ægeus excites the enmity of the Pallantidæ, whom he defeats. By the council of Ariadne, he defeats the Minotaur of Crete, extricates himself from the labyrinth, and delivers his country from a tribute to Minos. He departs from Crete with his countrymen, and the beautiful Ariadne, whom he abandons on the island of Naxos. He arrives at Athens, finds his father dead, celebrates his obsequies, and in various ways commemorates the success of his voyage. Having mounted his father's throne, his next object was to reform his government, incorporate the city of Athens, and renew the Isthmic games. Theseus was also at the hunting of Calydon, and at the war of Thebes; he caught the bull of Marathon, defeated the Amazons, and achieved many other exploits. He forms a friendship with Pirithous, and fights for him in the battle of the Lapithæ and the Centaurs; they

carry off Helen, make an attempt upon Proserpine, and become prisoners of Pluto, from whom they are delivered by Hercules. On his return to Athens, he finds an usurper on his throne, and being unable to displace him, he retires to Scyros where he dies by a fall from a rock. At the death of the usurper the son of Theseus ascends the throne, and with the Athenians pays divine honours to the memory of his father.

SECTION IV.

CASTOR AND POLLUX.

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THE fable of their birth founded on an intrigue of their mother with some prince who passed for Jupiter. By their illustrious actions in the Argonautic expedition, &c. they became the patron deities of wrestlers, ostlers, and sailors. They carry off the brides of Lyncius and Idas; Castor kills Lyncius, Idas kills Castor, and Pollux kills Idas. Pollux, by permission of Jupiter, shares his immortality with Castor, and they form the constellation of the *twins*. Their deification in Greece, and Rome: the fable of their apparitions explained by an anecdote. How these heroes were represented.

SECTION V.

ESCULAPIUS, HYGEIA, THELESPHORUS.

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SEVERAL persons of the name of Esculapius. His worship came from Egypt and Phenicia into Greece. The Greek fables concerning the birth of their Esculapius. His education and skill in medicine. He accompanies the Argonauts, and acquires great fame as a physician, which the Greeks extol by a hyperbole. His worship, his symbols, and representation.—Hygeia, Thelesphorus, &c. their worship, symbols, and representation.

SECTION VI.

GENERAL REMARKS ON HEROES OR DEMI-GODS. 462

OF the idea the Greeks had of their heroes or demi-gods. The etymology of the term *hero* is very uncertain. The distinction between the worship of the heroes and the gods, had many exceptions. The heroes as well as the gods, supposed to revenge the misconduct of men. The origin of the worship of heroes in Greece attributed by some to Cadmus.—The principal heroes and heroines of Greece.

APPENDIX.—Deified Virtues, Deified Vices, and other Evils, &c. &c.

INTRODUCTION.

GREEK AND ROMAN RELIGION IN GENERAL.

The extent and heterogeneous nature of this religion.

NEVER was religion encumbered with a greater number of Gods than that of the Greeks and Romans, since besides those of the oriental nations, they invented a world of others themselves, whose names we have already cited, when treating of the progress of idolatry, in the first volume. The Greeks more especially, who communicated their fables to the Romans have blended the history of their gods with so many fictions, have so disguised the oriental traditions, and delivered so many circumstances inconsistent with one another, that it is very difficult to ascertain what were their real sentiments about the objects of their own worship. Sometimes according to them, the same gods are physical beings, as the stars, the elements; and at other times, they are real personages, whose history is well-known: some are metaphorical generations, others true and natural ones.—But before we enter upon the history of these gods, it is necessary to make some general reflections upon the religion of these two nations; at least in regard to that of the Greeks, which will apply in the proximate degree to that of the Romans, among whom the rites of the former were propagated entire.

Order of the subject in regard to the religion of the Greeks, viz.

To have a tolerable conception of the religion of the Greeks we must view it under various aspects, in several periods of time: 1st, Such as it was in the time of the first inhabitants; or at least when the Pelasgi came and settled in Greece. 2d, With regard to the alterations made in it by the colonies from Egypt and Phenicia. 3d, With respect to the changes consequent upon their ceasing to pay divine honors to the stars. 4th, With regard to the changes which may have been introduced into it by Homer and Hesiod. 5th, Concerning the changes wrought upon it by the fictions of other poets subsequent to the two just mentioned: 6th, With regard to those it un-

derwent from the time of Pythagoras and the Platonic philosophers, till the triumph that christianity gained over it.

1st, The state of it when the Pelasgi settled in Greece, who taught the inhabitants names for their gods, which they had learnt from the Egyptians.

1st, We know little or nothing about the religion of the primitive inhabitants of Greece; yet we may easily conceive that it was like themselves, not loaded with many ceremonies, but only consisted in rude simplicity; and that they were unacquainted in those early times, with that multiplicity of gods whom they came afterwards to adore. Herodotus is the only one who has preserved to us some knowledge thereof. That author says they who came in remote times to settle in Greece, worshipped their gods without knowing who they were, and without having any names for them. "They sacrificed to them, says he, and before the sacrifice they had a custom of making invocations and prayers, without giving their gods either names or surnames, because as yet they knew them not. Further, they called them by the general name of gods, because they believed that they governed, and were lords of all things. They became acquainted, after a considerable lapse of time, with the names of the gods which had been brought from Egypt; but it was very late before they learnt the name of Bacchus. At length they went to consult the oracle of Dodona, which is reckoned the most ancient one of Greece, and was consequently the only one at that time. The Pelasgi then inquired of the oracle, if they should receive the names of the gods that came from the Barbarians; and the answer was, that they should receive them, and make use of them. Accordingly they sacrificed from that time invoking the gods by their names; and the Greeks afterwards took the same names from them. But from whence each of those gods came, whether they were from all ages; in short, what is their form, and how they came to exist; these are points respecting which we are as yet in the dark." The same author immediately before this, had said, that these Pelasgi, before they came into Greece, where they were intermixed with the Athenians, had dwelt in the island of Samothrace, and had taught those islanders to worship the Cabiri. "Whoever, says he, is acquainted with the ceremonies of those gods, which were also observed by the Samothracians, will certainly be of opinion that these had learnt them from the Pelasgi; for that people, who afterwards lived among the Athenians, had formerly inhabited Samothrace, and from them the Samothracians had learnt the orgies." These Pelasgi, according to our author, had also taught the Athenians their obscure manner of representing Mercury; and they gave mysterious reasons for this usage, which Herodotus has not made us acquainted with. He makes one remark more however, respecting the Pelasgi. "Almost all the names of the gods,

says he, came from Egypt into Greece. I myself actually found it to be so, after I had examined the matter for my own information, having heard that they had them from the Barbarians: and I am really convinced that they came from Egypt. But if it be objected that neither the names of Neptune, Castor, Vesta, Themis, the Graces, the Nereids, and other gods are there to be found, I answer with the Egyptians, that they never knew those gods. And indeed to me it would seem that those names were given them by the Pelasgi themselves, except that of Neptune, which that people borrowed from the Lybians; for none but the Lybians were formerly acquainted with Neptune, whom they have always held in veneration."—Here then we see the ancient Pelasgi were instructed by the Barbarians; or to speak more particularly, by the Egyptians; in the names which they were to give to the gods; who in their turn instructed Greece, at that time very ignorant, and taught her the names of the same gods, and the mysteries of the Cabiri, which they had previously taught the Samothracians. This is all that is known of the religion of the Greeks at the arrival of the Pelasgi and their settlement at Athens.

2d, The changes introduced by the Egyptian & Phœnician colonies, were effected gradually, before the Trojan war.

2d, As to the changes which the colonies introduced into the ancient religion of Greece, this point is already determined by what the same author says above, since he assures us that all the gods who were then worshipped except Neptune, Castor, Vesta, Themis, the Graces, the Nereids, came from Egypt. The colonies who brought the knowledge of them into Greece, did not all arrive at the same time; and consequently the changes that happened to the religion of Greece, were gradual, and brought about only in several ages. Herodotus, who seems to have carefully examined this article, and concludes, that except the gods whom he has named, as above, all the rest came from Egypt, comes next to some particulars with respect to Bacchus, whose worship was brought into Beotia by Cadmus and Melampus. "It is he, in short, says our author (speaking of Melampus the son of Amythaon), who made the Greeks acquainted with the name of Bacchus, and taught them the ceremonies and sacrifices that are offered to that god, and the manner of representing him. It is true, he did not explain to them the whole of this mystery; but the sages who came after him, gave a fuller insight into it. Melampus therefore invented the representation of Bacchus, and the Greeks, instructed by him, perform the whole ceremony, as it is now in use among them, according to his precepts. For my part therefore, I look upon Melampus to have been a very learned man, skilled in the arts of divination, and who taught the Greeks many things

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which he himself had learnt from the Egyptians; especially the sacrifice in honor of Bacchus, into which however he introduced some alterations; for I would not affirm that whatever is performed at the feast of that god, resembles the ceremonies that are observed upon that occasion among the Greeks. As little will I say, that the Egyptians borrowed from the Greeks either that ceremony or any thing else; but rather I am of opinion they had learnt every thing that concerns the worship of Bacchus, from Cadmus and other Tyrians* who came with him from Phenicia, into the country that is called at this day Beotia."—Here then we see the worship of Bacchus or Dionysius introduced into Greece by Cadmus and Melampus. We know likewise that Cecrops had brought to Athens, where he settled, the worship of Minerva from Sais in Egypt. The same prince, if we believe Pausanias, regulated the worship of the gods, and the ceremonies of religion, with a great deal of wisdom. He was the first who called Jupiter the supreme god, or the most high. He forbade the offering of any thing to the gods that had life, and regulated the ceremonies of marriage. But though we have not such certainty about the changes that may have been introduced into the ancient religion of Greece by the other leaders of colonies; yet it is not to be doubted, that Inachus, who planted the first colony there, Danaus and others, likewise brought with them the worship of their own gods. Heads of colonies, though they change their country, do not necessarily change their religion; and when they become masters of the countries where they take up their residence, they endeavor even to establish among them also, their own religion and forms of worship. But if they meet with opposition in this attempt, (as it happened to Cadmus, who by endeavouring to introduce the worship of Bacchus into Beotia, kindled that war which obliged himself to fly into Illyricum, and wherein Pentheus lost his life,) they at least adopt a medium whereby to accommodate their religion to that of the country, till, having made themselves absolute masters, they find themselves in the capacity to establish it altogether. It is therefore by no means to be doubted, that the Egyptian and Phenician colonies produced great changes in the ancient religion of Greece: and this was previous to the time

* If Herodotus says here, that Melampus had learnt every thing that concerns the worship of Bacchus from Cadmus and other Tyrians, after having just stated 'that he had learnt those rites from the Egyptians, and introduced some alterations into them himself,' the inconsistency amounts to nothing, since Melampus might have learnt those ceremonies from either of those ancient people, or probably from both, as Bacchus or Dionysius was a very principal deity throughout the oriental nations about that period though under different names.

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of the Trojan war, after which event, at different conjunctures, several other gods were introduced into Greece.

3d, The changes consequent upon the Greeks ceasing to pay divine honors to the stars. One of the most considerable changes in the religion of the Greeks, though it is of all others the least known, is that which must inevitably have happened, when they ceased to pay a religious worship to the stars: for though we are ignorant of the history of this cessation, yet the fact is not the less certain. We know upon the authority of Plato, that the Greeks, after the example of other nations, worshipped the stars and planets; and at the time of that philosopher, this worship was entirely abolished in Greece. Plato even laments that it did not then subsist, and seems to wish it had continued forever.—As to the manner how this change may have happened, the most probable seems to be as follows. The Egyptians, who likewise worshipped the stars from the earliest ages, having deified some of their kings, held forth, as has been said elsewhere, that their souls were gone to heaven to dwell in some of the planets; as for example, that of Osiris in the Sun, and that of Isis in the Moon. From that time they addressed their worship promiscuously to the planet, or hero who resided in it. Cecrops, who brought about so many revolutions in the religion of Greece, probably taught them this point of theology; and I question not but that the same Greeks who paid a religious worship to the planets, for instance to Saturn and Jupiter, confounded it with that which they dedicated to the two princes of the same name. Then, soon forgetting the physical or natural gods, they came to address their prayers only to the animated gods; and that too in times so early, that there appears not to have been any vestige of that ancient worship remaining even in Pythagoras's time.

4th, The changes produced by Homer and Hesiod, were, simply, to make the gods more generally known, and to enlarge their worship.

4th, The fourth period under which we view the religion of the Greeks respects the time of Homer and Hesiod, who, according to Herodotus, made theogonies: but this part of our subject is fully explained, in treating of the theogony of the Greeks, in the introduction to the first volume, where it has been shown, that these two poets were not the inventors of the fables and gods they mention, but that they only followed the established religion of their own time. It would seem that Herodotus has not expressed himself clearly when he says that these two poets had composed theogonies. That Hesiod did so, is indeed literally true; but as to Homer, there is no appearance of his having designed to reduce into a system what the Greeks thought of their gods, he having contented himself with giving their received names, and using them

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in such a way as the construction of his poems required. But though these two famous poets did not invent the gods they speak of, yet it is certain they made them more generally known than they were before, and gave occasion, especially Homer, for enlarging their worship, by using the interposition of those gods upon all occasions, and by representing them as being warmly concerned for, and deeply interested in human affairs; which naturally led men to fear them, and seek to appease them, when they were thought to be incensed.

5th, The unbounded license of the poets subsequent to Hesiod and Homer, wrought more considerable changes.

5th, I attribute to poets posterior to Homer and Hesiod, some considerable changes which befel the theology of the Greeks: and here we must call to mind, that source of fables, where it is proven that the poets had introduced a great number, which were not known before their time. As it is the character of poetry to assume an unbounded license, so the poets according to their own fancy, changed the circumstances of the fables, most of which had a connection with religion; sometimes invented new ones, gave new attributes to the gods, or palmed adventures upon them never known before; and from the great propensity which people had to believe their fictions, the system of the established religion came in time to be crowded with an infinity of new articles. The examples of these changes will occur in the sequel of this work.

6th, The Pythagorean and Platonic philosophers greatly abated its absurdity, in defending it against the fathers of the church.

6th, The sixth period refers to the time of the Pythagorean and Platonic philosophers, who to make the system of the Greek theology the more supportable, introduced into it those ingenious allegories, which abated its absurdity; an expedient upon which they especially laid the stress of their cause in the first ages of christianity, when the fathers of the church attacked Paganism with so much strength of argument. These philosophers indeed made great alterations in the received religion of their time; but what has been said upon this subject, in treating of the nature of the Pagan gods, and elsewhere, is sufficient to clear up this point.

The Greeks made also considerable changes respecting the deities introduced among them from foreign nations.

Besides these changes which happened at different periods of time to the system of the Greek religion, they wrought still greater changes upon the gods and religious rites of other nations, which were introduced among them. Upon receiving strange gods, the Greeks gave them other names, as has been already frequently hinted. Ancient authors have, by good fortune, given us notice of those changes; otherwise how

could we know at this day the origin of those gods. We know from Herodotus, that the Apollo of the Greeks was Orus of the Egyptians; that Bacchus or Dionysius was their Osiris; Hermes or Mercury, their Thaautus or Thot; Pan, their Mendes; Diana, their Bubastis; Demeter, their Isis; Zeus or Jupiter, their Ammon; Venus or Aphrodite, their Astarte; and that many others, too tedious to mention, underwent the same change. This change of names was common in those apotheoses which afforded the Greeks and Romans so many new gods. But the Greeks not only changed the names of the gods they received from Egypt and Phenicia; they also changed their functions; gave them another rank than that which they held in the theology of the oriental nations, and framed their genealogies as they pleased. Of these I could give several examples, but shall be contented with those of Vulcan and Minerva. We learn from Herodotus that Vulcan had the first rank among the gods of Egypt: the Greeks however made him the son of Jupiter and Juno, who was expelled heaven for his deformity, when he broke his leg by the fall, and was compelled, for a livelihood, to work in the island of Lemnos as a blacksmith. In Egypt he was the husband of Minerva; in Greece he had to wife Venus, while Minerva passed among them for a virgin goddess. In Egypt he had a share of the government of the world, while in Greece he had only the command of some blacksmiths. From all these changes arose a new system of idolatry, the history whereof, in its most mature state, together with that of the Romans, which is, as it were, homogeneous with it, will be the subject of this volume. Previously, however, to entering upon this detail, it will be proper here to remark, that the Greeks profess to derive their principal deities and heroes from the illustrious family of the Titans, with whose history they have blended that of the gods they received from foreign nations. Of the history of the Titans we shall have occasion, therefore, to speak somewhat fully, when treating of the Greek and Roman deities, particularly Jupiter, with whose history is confounded and sometimes identified, that of the different members of this renowned family.

There were several Titan families spoken of by the Orientals and the Greeks.

There were, however, two sets of Titans known to the Orientals, and the same number were acknowledged by the Greeks. The Titans known to the former were, 1st, those two primitive architects mentioned by Sanchoniathan, in the eighth generation before the deluge; one named Agros, and the other Agrotēs. The image of the latter was venerated in Phenicia. He had a very magnificent temple at Byblos; and was there called the greatest of the gods. These two brothers were likewise called Alltai and Titanes. The second set of oriental Titans were sons of Tith or Titæa; of whom we are

told, that they made war upon the gods; consequently they lived in the time of Chronos or Saturn, and of Zeus or Jupiter. The two sets of Titans admitted by the Greeks, were, 1st, the sons of the earth, or the first men; who were the Titans that made war upon the gods: and they were evidently the same with those last spoken of as being known to the Orientals. The 2d, were the Titan architects, to whom they ascribe the building of several cities, as Tyrinthus, Troy, &c; and these were plainly the same with the first we have just quoted from Sanchoniathon; the tradition which he had followed having been carried into Greece by the Phenicians, and copied by Hesiod, Homer, and the other Greek poets. These Titans being said to have built cities and fortresses, implies that they extended their conquests and subdued several nations; hence undoubtedly arose the vast empire whereof the Greeks make mention. And if the Titans were known in Africa, among the family of the Atlantides, it was not till after the conquest of it, since they really came from Asia, whence they spread themselves through several countries, and particularly through Crete, and the neighbouring shores of Europe, as we shall see in the sequel.

A genealogical chart of the principal Greek and Roman deities, or the Titan family in general.

Having premised thus much of the Greek and Roman religion in general, and of the Titan family in particular, to whose original they attribute their principal deities and heroes, we shall commence their history with that of Jupiter, the most famous of them all, which will give a general insight into that of the rest. And to give as much perspicuity as possible to the entire subject, we here subjoin a genealogical chart of the principal Greek and Roman deities, or of the Titan family in general. From Chaos, or a confused mass of the elements, supposed by the heathen writers to be self-existent, they feigned that the origin of the universe was derived—embracing therein not only the collective objects of the natural world, but the uncountable myriads of their fabled deities. This doctrine was first established by Hesiod, from whom the succeeding poets have copied it; and it is probable that it was obscurely drawn originally, from the account of the creation by Moses. It is easy, therefore, to conceive why Chaos was believed by some to be a deity, and the first parent of that fabulous race. She was accounted the mother of Erebus or Hell, of Nox or Night, and of Terra, Vesta or the Earth, otherwise called Titæa, as we have stated in the chart: with whom commences the family of the Titans.

Order of the subjects of this volume.

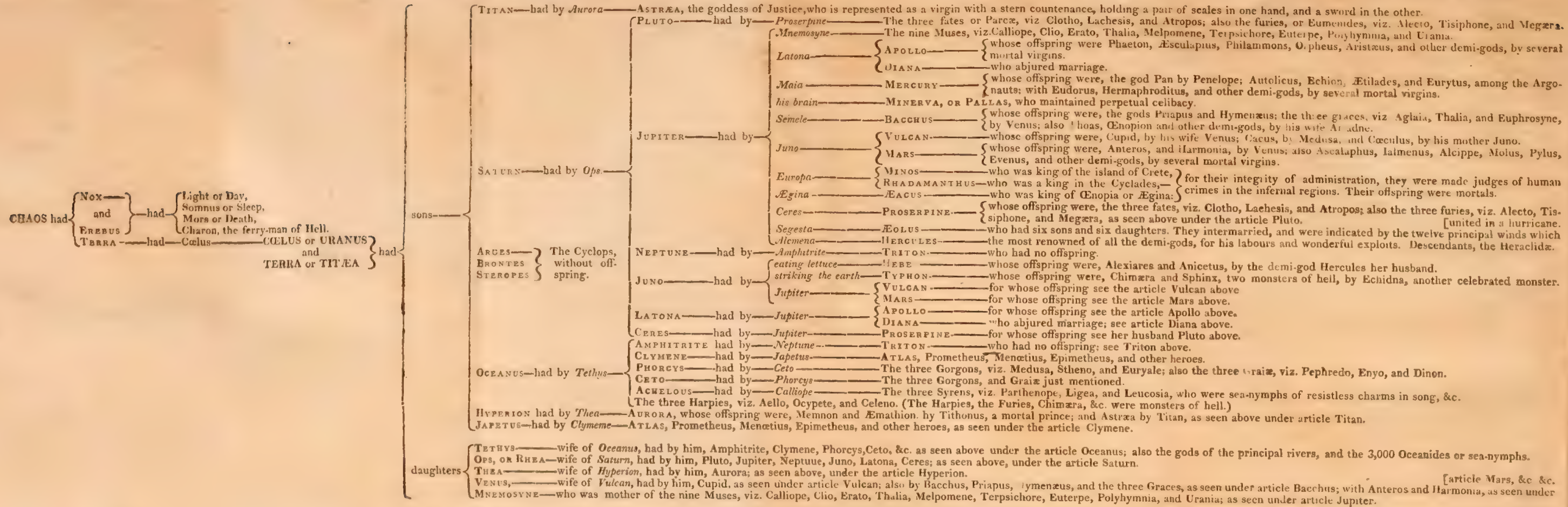
We have adopted the customary method of subdividing the subjects of this volume into Heavenly, Infernal, Terrestrial, and Sea Deities, Demi-Gods, and Heroes. We must, howe-

ver, inform the reader that this arrangement cannot be adhered to, exclusively of other subjects which do not belong to these classes, but which, on account of their connection with some of the subjects they contain, require to be noticed at the same time, in order to complete their history. Thus, to give a single example, Japetus, Atlas, and Prometheus were never worshipped as heavenly gods, though we treat of them in that chapter. Therefore, for a more satisfactory view of the classification of the gods, I refer the reader to the analytical tables in the next volume.





A GENEALOGICAL CHART OF THE PRINCIPAL GREEK AND ROMAN DEITIES, WHO WERE OF THE TITAN RACE.



N. B. Upon a close inspection of this chart, the reader will have as consistent a notion of the genealogy of the principal Greek and Roman deities, as he can procure from any other source: but the further he investigates the subject, the more will that consistency be impaired, by the endless contradictions he will find among the poets and mythologists upon this subject, as we point out under each article in the sequel of this volume.

A
NEW SYSTEM
OF
MYTHOLOGY.

CHAPTER I.
HEAVENLY DEITIES.

SECTION FIRST.

JUPITER.

GENERAL REFLECTIONS.

The incongruous idea the ancients entertained of this god.

THERE appears something very wild in the idea which the Pagans entertained of Jupiter, when it is thoroughly examined. The Philosophers take him only for the more purified air or Æther; and Juno his spouse, for the grosser air which surrounds our earth. Others looked upon him to be an animated god, or one of those men whose illustrious actions or useful inventions had raised them to divine honours. He was also considered as the sovereign of gods and men; as an Almighty God, who by the mere movement of one of his eyebrows could make Olympus tremble. But they likewise degraded him, by ascribing to him the most unworthy actions, and most enormous crimes. Accordingly, he is accused of incest, and adultery; he is an ungrateful son; he is a choleric, passionate, and revengeful god.

They did not even agree about the number of Jupiters;

The Ancients are not even agreed about the number of Jupiters. Nor can we pretend to give a full list of them, since according to Varro, and Eusebus after him, they amounted to about

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three hundred. And this is no hard matter to be believed, since we learn from the Ancients that in the earlier periods of time, most of the kings assumed that august name: so that we know no age before the siege of Troy (at which time this custom ceased) wherein there is not to be found one or more Jupiters. Hence so many different nations boasted that Jupiter was born among them, and could show several monuments to attest it.—But what further proves the plurality of Jupiters, is, that the gallantries which are ascribed to him, cannot agree to one and the same person. The Poets make those gallantries to last four hundred years, for there is no shorter interval between the first and the last of the amorous adventures they relate of him; after which they make them quit the stage altogether. Diodorus makes them last sixteen generations, which amount to nearly five hundred years. It is true we have not now the history of those old intrigues full enough, to be able to apply them to each of their authors; but we know enough of them to prove they do not belong to the same person. For instance the adventure with Niobe the daughter of Phoroneus, must refer to Jupiter Apis, the king of Argos, Inachus' grandson, who lived nearly eighteen hundred years before Jesus Christ. He who committed the rape upon Europa, was Jupiter Asterius the king of Crete, who reigned about the time of Cadmers, fourteen hundred years before the same æra. He who according to Diodorus Siculus, had by Electra the daughter of Atlas, Dardanus, Jason and Hermione, must have lived about one hundred and fifty years before the Trojan war. He who broke into the tower of Danae, who became the mother thereby of Perseus, is the Jupiter Prætus, that princess' uncle, who lived fifty or sixty years after Jupiter Asterius. He who carried away Ganymede, is Jupiter Tautalus, who reigned in the year 1320, before Jesus Christ. He who was Hercules' father, lived sixty or eighty years before the taking of Troy. In fine, he who had by Leda, the wife of Tyndarus king of Sparta, the two Dioscuri Castor and Pollox,

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was not very remote from the same epoch.—Diodorus Siculus however, reckons only two Jupiters; one was the prince of the Atlantidæ, and the other the famous king of Crete, who was nephew to the former.—Cicero admits of three of them; two from Arcadia, one the son of Æthed, and another the son of Celus; the third was the son of Saturn, and was born in Crete—that famous Jupiter with whose history the transactions of all the rest are blended.

—yet, those who were the most ancient is indisputable.

Howsoever many Jupiters there might have been, the first of all who bore that name is undoubtedly the Jupiter Ammon of the Egyptians, and Libyans, since it is probable he was Ham, on whom his son Mizraim conferred deification. It is well known, that this patriarch and his family settled in Egypt, called in Scripture the land of Mizraim; whereof the famous city Thebes, was, in honour of him called Ammon or No-Ammon The Jupiter Serapis worshipped in the same country, is likewise very ancient, as we have proved in the history of the gods of Egypt.—In the same rank we may reckon Jupiter Belus, of whom we have spoken when treating of his Temple at Babylon, and among the gods of Syria, who, according to Herodotus, was the Jupiter of the Assyrians.—Celus, according to the same author, was the Jupiter of the ancient Persians; wherein he agrees, not with the Greeks, who made Celus or Uranus to be the grandfather of their Jupiter.

All their stories blended with that of the Cretan Jupiter, which is treated in the following articles.

Thus much being premised, I shall proceed to relate in so many articles, two traditions of the celebrated Jupiter of Crete, whose history is filled with the adventures of all the rest: In the third, I shall explain the fables that are intermixed with those traditions: In the fourth, I shall recount the different names that were given to Jupiter; in the fifth, the different manner of representing him; and in the sixth, the particular worship that was paid him.

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SEC. I.

1st, Jupiters' history, according to the best authority.

His Scythian ancestry, viz. Phaneus, Acmon,—

The Scythians, who descended from Magog, the second son of Japhet; settled at first, in the northern provinces of the higher Asia. Being divided afterwards into different branches, some of them inhabited Margiana, Bactriana, and the most easterly parts of Sogdiana; while others fixed their residence in Iberia, and Albania, between the Caspian and Euxine seas. Though these nations are frequently comprehended under the general name of Scythians, yet they were most commonly called Sacæ. Becoming at length so extremely numerous that their country was not able to maintain them, they began to look out for new habitations, under Phaneus, their king or leader. Armenia according to Strabo, was the first province they fell upon; but not being satisfied with the conquest of it, they advanced towards Cappadocia, and keeping still to the west, they settled in the countries that were watered by the Thermodon and Iris, where, according to Stephanus, they built the city Acmonia so called from Acmon the son and successor of Phaneus.—The restless disposition of Acmon, or rather the desire of extending his dominions, prompted him to enter Phrygia, where he built another city which he likewise called Acmonia. Having also made himself master of Phenicia and Syria, he died by over heating himself in hunting, and was deified under the name of the Most High.

—Cælus or Uranus,—

Uranus, whose name in the Greek language signifies heaven, was the son and successor of Acmon. He married his sister Terra or Titæa, and had several children by her, who took the name of Titans from their mother, as well as that of sons of the earth. As those princes were larger and more robust than their cotemporaries, or perhaps because they led a more irregular life, they were also called Giants; and from that time the Titans and Giants have been

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often confounded, though, as we shall see, they ought to be distinguished.—If we take the accounts which the Ancients have given of Uranus or Cœlus, he was so called for no other reason, than because he had diligently applied himself to the contemplation of the heavenly bodies, to know their nature, their revolution, and various motions. The Titans, his descendants, who ingeniously improved every thing that tended to raise that illustrious family, laid hold of the advantages they derived from the name of Uranus and Titæa, to pass upon the world as the sons of heaven and earth; causing themselves to be as much respected for their origin, as they were formidable for their strength and valour.—Uranus so far surpassed any thing his father had done, that he seems to have almost effaced from the minds of posterity, the names of those from whom he was descended. He passed the Bosphorus, carried his arms into Thrace, and conquered several islands, among others that of Crete, whereof he conferred the government upon one of his brothers, supposed to be the father of the Curetes. Not satisfied with so many conquests, Uranus fell with violent hands upon the other provinces of Europe. Having made his way into Spain and passed the straits which separate it from Africa, he overran the coasts of that quarter; whence returning back, he went to the north of Europe and subdued all that country.—He had several sons; Titan, Oceanus, Hyperion, Japetus, Chronos, or Saturn; who when they grew up to manhood, combined against their father. Uranus being apprised of their plot, caused them all to be seized, except Oceanus, who was always submissive. Saturn, either too young to be put in prison, or rescued by his mother, set his brothers at liberty, who in their turn seizing upon their father's person, conferred the empire in gratitude, upon their deliverer. Some of those tyrants made a vain attempt to oppose the rising power of Saturn; for every thing gave way to him; and Uranus, reduced to the condition of a private man, died of grief, or according to Sanchoniathon, in consequence of a vio-

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lent operation committed upon him by his son Saturn, which deprived him of his manhood.

—and Saturn.

Saturn, become master of a vast empire, besides the title of king, assumed the royal diadem and crown; he also took his sister Rhæa for his spouse. In one of those imprecations which wrath suggests to fathers or mothers against an ungrateful son, Uranus and Titæa prayed that Saturn's children might serve him as he had served them. The prince looking upon this imprecation as a prediction, caused all of his children to be shut up without distinction of sex. Rhæa enraged at this cruelty, devised a way to save Jupiter, by conveying him secretly from Arcadia into Crete, where his uncles, the Curetes brought him up in the caves of mount Ida.* In the mean time the Titans, who envied Saturn's greatness, rebelled against him, and seizing upon his person, shut him up in a close prison. Jupiter, then young and courageous, having heard this news, left Crete, defeated the Titans, delivered his father; and having re-established him upon his throne, returned victorious into the place of his retreat. Saturn reigned thereafter many years, without any disturbance to his tranquillity; but age bringing on jealousy and distrust, he consulted an Oracle, which declared he was in extremity of danger from the youngest of his sons. This was enough to induce that prince to set in motion every stratagem for the destruction of Jupiter. He laid ambuscades for the young prince, which he cautiously avoided; but seeing himself every day exposed to new dangers, he prepared to make a vigorous self-defence, in case he should be openly attacked. Accordingly Saturn

* The poets who have spoken of this event, have veiled it under a fiction, saying that Saturn devoured his children as fast as they were born, and that Rhæa, being delivered of Jupiter, in order to save him, had presented a stone in the disguise of an infant, to her husband, who swallowed it.

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came to Crete, but was betrayed by those who governed it in his name, and was forced to make a hasty retreat into Peloponnesus. Thither Jupiter pursued him, and after having defeated him a second time, obliged him to take sanctuary in Italy, where he was received by Janus. The Titans, then dispersed through several countries of Greece, jealous of the power of the new conqueror, as they had been of his father's; or solicited, as is probable, by Saturn himself, levied troops and gave him battle; but being defeated, they retired into the interior of Spain, whither Saturn accompanied them. Jupiter having set his brothers and sisters at liberty, sought out the Titans in their retreat, and defeated them for the last time near Tartessus, and put a period to the war which had lasted ten years. Saturn, finding himself no longer secure in a country where his son was master, passed into Sicily, and there died of a broken heart; or according to some, in consequence of a cruel operation, similar to that which he had inflicted upon his father Uranus.

With this last victory, and the death of Saturn, commenced the reign of Jupiter. His real name was Jou, that is to say young, to denote not only that he was the youngest of Saturn's children, but that he had greatly distinguished himself by the exploits of his youth. The appellation of Pater was added afterwards; whence he was called Jou-pater, and with a little softening, Jupiter. Having become master of a vast empire, he married his sister, whom the Latins called Juno, and the Greeks called Hera or the mistress; and in this he only followed the example of his father, and grandfather.—As it was no easy matter for Jupiter alone to govern dominions of so vast an extent, he distributed them into different governments. Accordingly we learn from Diodorus Siculus that Atlas governed the frontiers of Africa. This prince was the son of Japetus, and consequently Jupiter's cousin-german, since Ja-

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petus was Saturn's brother. Whether therefore Atlas had seized upon those provinces remote from the centre of the empire during the war of the Titans, or that he had them by some other title, it is certain that this was the country where he settled, and became so famous as to give name to that ridge of mountains which extend themselves to the Atlantic Ocean, and are called at this day mount Atlas.—We likewise learn from the Ancients that Pluto was appointed governor of the western parts of the empire of the Titans, such as Gaul and Spain, as will be seen in the account of that god. After Pluto's death, his government was conferred upon Mercury, who therein highly signalized himself, and became the great Divinity of the Celtæ. We are not informed, by this tradition, of any other governors in other parts of Jupiter's empire; but that he reserved to himself the whole east, that is to say Greece, the Isles, and that part of Asia whence his ancestors came. Nor is there a word in this tradition, about the division of the world between the three brothers; on the contrary it appears that Jupiter remained sole master of the empire, and gave only governments to his brothers and other relations.

—is highly extolled for his civil and military virtues;—

Such of the Ancients as have written the history of Crete, praised Jupiter highly for his courage, his prudence, and his justice, with other civil and military virtues; and from those historians, whose works are now lost, the Greek authors had taken the accounts they give us of that prince. Not content with the fame of a conqueror, he also aspired to, as well as excelled in, the character of a legislator: for he made wise and equitable laws, which he enforced by a suitable distribution of rewards and punishments. He exterminated the pilfering vagabonds who infested Thessaly, and other provinces of Greece; and besides the tranquillity which he thereby procured for his subjects, he was thoughtful also of his own security, since he had fixed his chief residence in Thessaly, upon mount Olympus. It was there chiefly that he kept his

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court, when affairs of state did not claim his presence elsewhere. He very often made a visit likewise to Crete, where he had been educated.

—yet sullied his
glory by attach-
ment to pleasure.
—His epitaph.

As there were several princes who assumed the name of Jupiter, his history was filled up with all the adventures that befel those who usurped it. Happy however had he not himself sullied the glory of his actions by his too great attachment to pleasure! for it is nevertheless true that he occasionally gave himself up entirely to sensuality; and that the modesty of the most virtuous women could not screen them from his violent assaults: hence so many amorous intrigues, the history whereof is transmitted to us under the image of his metamorphoses. These too frequent pieces of gallantry put Juno so much out of humour, that she cheerfully entered into a conspiracy against him. However he quelled it so soon as it came to light; and this was the last of his exploits. Oppressed with old age, he died at Crete, where his tomb was for a long time to be seen near Gnossus, one of the principal cities of the island, with this epitaph: *Here lieth Zau, who was called Jupiter.* He lived to the age of a hundred and twenty years, whereof he reigned sixty-two, from the defeat of the Titans and the death of Saturn. The Curetes, whom Ennius calls his sons, though they were really his great uncles, took care of his obsequies.

The fate of his
empire.

The empire of Jupiter had the fate of other great monarchies in every age, and was unable to support itself in the splendour which it had received from the Titan princes. After his death it was divided into a great number of petty kingdoms, where some of his successors reigned; but to them we are mostly strangers. What is known of the sequel of this history is of small moment, and hardly worth relating. Crete was the portion of the empire of the Titans that subsisted longest. Cres, the son of Jupiter, reigned there after

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the death of his father, and there the Curetes chiefly distinguished themselves by the care they took of the affairs of religion. However the ancients have preserved two facts to us, by which we learn, that some of the successors of those princes were still powerful after the death of the Titans. The first is, that Deucalion, the son of Prometheus, and consequently of the race of Titans, settled in Thessaly, and that his children reigned a long time in different parts of Greece. The second, that the Curetes founded in the same country the Olympic games, which came to be so celebrated in after ages. This tradition is preserved to us by Diodorus Siculus, who had taken it from Euhemerus, and is conformable to Sanconiathon, Eusebius, and Lactantius. It is much more probable, better supported, and more methodically narrated than that which follows; though there is considerable analogy between them.

2, *Jupiter's History most commonly received.*

His birth and nurture. Almost all antiquity agrees that Jupiter was the son of Saturn and Rhea. An oracle delivered by Cœlus and Terra, according to Apollodorus, having foretold his father that one of his sons should bereave him of his crown and life; or according to other authors, in consequence of an agreement made with Titan, his elder brother, who had resigned the empire to him, on condition he should destroy all his male issue, that the succession might at a future time return to the elder line, he devoured them as they came into the world. Already Vesta, his eldest daughter, Ceres, Juno, Pluto, and Neptune had been devoured, when Rhea, finding herself again pregnant, and being desirous of saving her child, made a voyage into the island of Crete, where having hid herself in a cave called Dicte, she was delivered of Jupiter, whom she gave to be nursed by two nymphs of the country, named Adraste and Ada, who were also called the Melissæ. Apollodorus adds that

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Rhea recommended the care of Jupiter in his infancy to the Curetes, who dancing around the cave, and striking their bucklers with their spears, made noise enough to prevent the cries of the infant being heard, lest his retreat might be detected. In the mean time, that goddess, to beguile her husband, who had heard of her being delivered, deceived him with a stone disguised as an infant, which he swallowed, and by this deception saved her son.

At maturity, is remarkable for his prudence and foresight.

When he came to years of maturity, he entered into an association, says Apollodorus, with Metis, whose name imports foresight; and this signifies that he discovered great prudence and judgment in the future conduct of his life. It was by the immediate counsel of this Metis, that he gave his father Saturn a potion that caused him to vomit up first the stone, and then his children in succession as he had devoured them.

He dethrones his father, and divides his empire with Pluto and Neptune.

Jupiter now entered into a league with his brothers, Pluto and Neptune, and made war upon his father and his relations the Titans. After this war had lasted ten years, Terra foretold Jupiter that he should gain a complete victory over his enemies, if he could deliver such of the Titans as his father kept imprisoned in Tartarus, and prevail upon them to fight for him. He made the attempt, and having slain Campe their keeper, rescued them from prison. In the mean while the Cyclops gave to Jupiter the thunder, which since that time has been his most common symbol; to Pluto they gave a helmet, and to Neptune the trident. With these arms they vanquished Saturn; and after Jupiter had used him in the manner he had used his brother Uranus, he threw him down to the bottom of Tartarus, together with the Titans, under the custody of the Hecatonchires, that is, the giants with a hundred hands. After this victory the three brothers seeing themselves masters of the world, divided it among them-

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selves. Jupiter had heaven for his portion, Neptune had the sea, and to Pluto was allotted the infernal regions or hell.—Xenophon reckons Chiron in the number of his brothets on the part of Saturn, but by another mother, whom he calls Nais, and Pliny and Ovid call Philyra. However Chiron is not mentioned either in this war or in this division of their empire.

The giants make an attempt to dethrone Jupiter, and are defeated; as it is narrated by Hesiod and Apollodorus.

In the mean time the giants, (who are to be carefully distinguished from the Titans) resolved to dethrone Jupiter. They attempted to besiege him in heaven itself, or otherwise upon Olympus; and for that purpose they piled mount Ossa upon Pelion. Jupiter, terrified at the sight of his enemies and their formidable proceedings, called all the gods and goddesses to his assistance. As the goddess Styx, the daughter of Oceanus and Tethys, was the first who arrived, with her children, Victory, Power, Emulation, and Force, Jupiter was so sensible of the favour, that he ordained from that time that an oath taken in her name should be the most inviolable of any. After this manner is the enterprise of the giants related by Hesiod. But Apollodorus, who seems to have compiled some old chronicle, gives a detail of particulars which must not be omitted.—The giants, says Apollodorus, the sons of Cœlus and Terra, were of a monstrous stature, and their strength was proportioned to their height. They had a wild and dreadful aspect, long hair, a large beard, and appeared in their lower extremities of the shape of serpents. Their ordinary residence was in the Phlegrean plains, or according to some near Pallene. In the assault they made upon heaven, they threw rocks and burning trees at the gods. The most formidable of the giants was Porphyriion and Alcyonæus. The latter was to have been immortal while he remained in the place of his nativity. He had already distinguished himself by other enterprises. What threw Jupiter into the greatest consternation, was a tradition importing that the giants were

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invincible, and that none of the gods could take away their lives, unless he called some mortal to his assistance. Jupiter having enjoined Aurora, the Moon, and the Sun, not to discover his designs, prevented Terra from rendering aid to her sons; and by the advice of Pallas, sent for Hercules to assist him. This hero with his deadly shafts, overthrew several times the dreadful Alcyonæus; but like another Antæus, so soon as he touched the earth he resumed new strength and vigour. At length Pallas, seizing him by the middle, carried him above the circle of the moon where he expired. In the mean time Porphyriion attacked both Hercules and Juno at once, when in order to conquer him with more ease, Jupiter used a stratagem which few husbands would have thought of. He inspired him with love for the goddess; of whom he quickly became so desperately enamoured that he was going to offer her violence, when Hercules with showers of darts, and Jupiter with his thunder, put him to death. Ephialtes and Otus his brother, sons of Neptune and Iphimedia, the wife of the giant Aloeus, thence named Aloides, were two formidable giants. They had a design especially upon the god of war; but the former had the left eye put out by the darts of Apollo, and the right by those of Hercules, and thus was made useless for the fight. Euritus who attacked that hero, was killed with a branch of oak, while Hecate, or rather Vulcan, beat down Clyteus with a bar of red hot iron. Enceladus seeing the gods victorious, took flight, but Minerva stopped him short by opposing to him the island of Sicily. Polybotes pursued by Neptune, flying over the waves, arrived in the island of Cos; but the god, having plucked up a part of that island, buried the body of the giant under it, whence was formed the island of Nisyros. Minerva having vanquished the giant Pallas, fleaed him, and armed herself with his skin. Mercury who had put on Pluto's helmet, slew the giant Hyppolitus; and Diana slew him who was called Graton. The Destinies put to death Agrius and Thaon. Terra

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enraged at this victory, exerted her last effort, and brought forth the dreadful Typhon, who alone gave the gods more trouble than all the other giants together.

Jupiter betakes himself to the happiness of his subjects.—His wives and mistresses.

After the final overthrow of the giants, Jupiter directed his attention chiefly to the means of rendering his subjects happy. According to Hesiod he was seven times married, having wedded successively Metis, Themis, Eurynome, Ceres, Mnemosyne, Latona, and Juno. Thus Juno appears to have been the last of his wives; not that the mythologists are agreed upon this article, since some of them contend that the reason of his marrying Metis, was because Juno was barren. Be that as it may, he had by his wives and his mistresses, a great number of children; I shall forbear naming them, since they do not in reality, all belong to the same Jupiter; but as they were all or the principal of them raised to the rank of gods or demigods, a slight account of their original forms an essential part of this history. Thus Jupiter having had recourse to several plots the better to carry on his gallantries, gave rise to the many transformations fabled of him by the poets. As they have it, transformed into a swan, he had Castor and Pollox by Leda, the wife of Tyndarus king of Sparta. Transformed into a bull he had Minos and Rhadamanthus by Europa the daughter of Agenor. By Calisto he had Arcas; by Niobe, Pelagus; by Lardane he had Sarpedon and Argus; by Alcmena the wife of Amphitryon, he had Hercules; by Antiope, Amphyon and Zetes; by Danae, Perseus; by Jodamia, Deucalion; by Carne the daughter of Eubulus, Britomartis; by the nymph Schytinides, Megara; by Protogenia, Æthilius and Memphis; by Toredia, Arcesilaus; by Ora, Colax; by Electra, Dardanus; by Thalia, the gods Palici; by Garamantis he had Hiarbas, Phileus, and Pilumnus; by Ceres, Proserpine; by Mnemosyne, for whom he had metamorphosed himself into a shepherd, he had the nine Muses; by Juno he

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had Mars; by Maia, the daughter of Atlas, Mercury; by Latona, Apollo and Diana; by Dione Venus; by Metis, Minerva; and by Semile the daughter of Cadmus, he had Bacchus.—Such was the tradition which most of the Greek authors followed with respect to Jupiter and his family; which would be considerably obscure, but from the illustration it derives from the preceding. It is not pretended that these two accounts embrace all the traditions that were dispersed through Greece concerning Jupiter and the princes of his family: but any others are scarcely worthy of curiosity.

3d, Of the Fables intermixed by the Poets in Jupiter's History.

General remark
on the use the an-
cients made of fa-
ble.

The poets, whose business was not simply to relate the ancient traditions which were the foundation of their works, embellished them with several fabulous circumstances, as we have fully proven in treating of the sources of fables. Nor indeed were the poets alone in embarrassing the narrations of facts with fables; for, as Lord Bacon says, it was a general usage in the first ages, when such inventions and conclusions of the human reason, as are now trite and common, were new and little known, for all things to be explained by fables, parables, similies, comparisons, and allusions. Whilst the minds of men were yet rude and unpractised in matters of subtlety and speculation, this mode of demonstration was more intelligible than abstract narrations; and in process of time grew into a refined art, which, through a lapse of ages, revolutionising the habits and modes of intercourse, requires to be despoiled of its figures, and reduced to form of expression which would then have been unintelligible.

The fable of
Uranus's casting
his sons into Tar-
tarus.

The first fable intermixed with the history just given, is Uranus's treatment to his sons. We have it from Apollodorus, that Uranus cast the Giants and the Cyclops his sons, bound, into the

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depths of Tartarus, which is the most gloomy region of Hell. It was upon this occasion that Titæa, outrageous at the unhappy fate of her sons, instigated the other Titans to lay ambuscades for her husband, and gave Saturn, her youngest son, that adamantine scythe with which he emasculated his father. After this event Saturn, assisted by the other Titans, delivered his brothers; but when he had become absolute master of his father's empire, he also threw them all into the gulf of Tartarus.—To unfold the meaning of this fable, we must know that the Greeks looked upon the places situated to the east of them as higher than those which lay to the westward; hence they took the former for Heaven, and the latter for Hell: and among these last, Spain, Italy, Epirus or rather Thesprotia, may be reckoned. Now as the Titans, in the several conspiracies they had successively formed against Uranus and Saturn, had been obliged to retire into Italy and Spain, the poets fabled that they were precipitated into the gulf of Tartarus. We may also add that their notion of Tartarus was taken from Tartessus, a river in Spain; therefore it is no wonder that the Titans having been defeated near that river, were fabulously said to have been plunged headlong into the Tartarian gulf.

The fable of Saturn's treatment to Uranus: and that of Jupiter's treatment to Saturn.

The next fable intermixed within this history respects the manner in which Chronos or Saturn is said to have used his father Uranus; to which we shall add the similar usage retaliated upon himself by his son Jupiter. Thus it is delivered by Sanchoniathon in regard to Uranus. "Eilus, that is to say, Chronos, in the thirty-second year of his reign, having laid an ambuscade for his father Uranus, in a kind of valley, cut off his privities with a sabre: It was between fountains and rivulets. The place is to be seen at this day where this event happened." These ancient fictions were altered in proportion as they passed from hand to hand; so Hesiod relating the above fact, alters the

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circumstances of it.—Those who are of opinion that the history of the patriarchs, though exceedingly disguised, is to be found in the fragment of Sanchoniathon now extant, and particularly that of Abraham in Chronos, or Saturn, will have this fable to allude to the circumcision whereby that patriarch distinguished himself and his family, from the other nations that were about him; and perhaps this conjecture is not without foundation. But I am persuaded that the leading features of the history of the Titans are true;—that these princes founded a vast empire, and that they ruled over the earth; therefore I chuse rather to explain this fable, by considering it as a parable, under which we are to understand, that Saturn's conduct towards his father Uranus, had killed him with grief. Or according to the ingenious conjecture of M. le Clerc, the meaning of it is, that Saturn had debauched most of his father's council, and prevailed upon the considerable persons, particularly his brothers, to relinquish Uranus' party, and enter into a league with him.—As Jupiter treated Saturn, in the same manner that Saturn had treated his father Uranus; as he not only debauched Saturn's troops, and his best friends, but confined him a prisoner in Italy; so Hesiod makes him inflict the same death upon Saturn, that Saturn had done upon his father Uranus. And upon these grounds, we shall do no violence to probability, in making a similar explanation, of the fable of Saturn's emasculation, with that we have just given respecting Uranus.

Fable of Saturn's being bound in woollen cords in Italy; and that of his being thrown into Tartarus.

In the history of the Titans, we have seen that Saturn, to save himself from falling into the hands of the conspirators, retired into Italy; and this retreat gave rise to two fables—1st, That that prince was there detained in prison, bound with cords of wool: 2d, That he had been thrown down by Jupiter into the abyss of Tartarus. As to the first fable, Macrobius, speaking of a temple which Tullus Hostilius, after having overcome the Sabines and Albans, had built in honour of

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Saturn, exacting into the reason why that god was said to have been bound in woollen cords; and says "we learn from Apollodorus that that god was bound the whole year; except that in the month of December he broke his chains when the Saturnalia were celebrated." He also explains the same by saying, "it figured that the corn shut up in the earth where it is detained by chains soft and easy to be broken, sprung from it and arrived at maturity about the end of ten months." Without searching into this fable for mysteries of nature, it seems rather to teach us simply, either that Saturn was really free in Italy, or so little confined that it was in his power to procure his liberty. Accordingly he did procure it, since we see in his history that he retired to Spain, whither Jupiter pursued him. Virgil likewise says that he left Italy. What we read in Statius, is not however without probability, namely, that Saturn passed the remainder of his life in Italy, and left his prison once a year; a circumstance which gave rise to the feast of the Saturnalia, during which the masters set their slaves at liberty, in commemoration of the liberty which Saturn enjoyed on that day. The second fable is taken from Hesiod, who says that Jupiter had precipitated Saturn into the bottom of Tartarus. He is also said to have forgotten the services which the Titans, his Uncles and brothers, had rendered him, and so soon as he became master of the empire, to have thrown them bound hand and foot into that horrible gulf: and fearing they might be released as they had been by himself on a former occasion, he put them under the custody of those terrible giants called the Hecatonchires or hundred handed. Now these fictions being founded only upon the repetition of jealousies and conspiracies in the Titan family, they demand a corresponding explanation. Such as, the Titans having fled before Jupiter's valour into Spain, were there confined by the appointment of troops to guard the passages; and these were the Giants with a hundred hands, as if to say Captains who had fifty men, each, under their command.—Of a similar nature

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no doubt with the above, was the account. that Neptune kept the Titans shut up in prison, and hindered their escape; the meaning of which may be, that Neptune being the admiral of Jupiter's fleet, and master of the ports of Spain, kept all the passages blocked up, so as to prevent their escape by sea.

Fable of the stone which Saturn swallowed.

As to the stone which it is said that Saturn swallowed, this also is a mere fiction, founded upon the double meaning of the word *elben*, which signifies either a stone or a child. Thus instead of saying that Rhea substituted another child in the place of Jupiter, whom Saturn put in prison with his own, and there kept it closely confined; the poet chose rather to feign that it was a real stone, and that Saturn swallowed it.

Fable of the Cyclops providing the gods with arms.

As to the fable importing that the gods were provided with arms by the Cyclops, I take it to have no other foundation but the commonly received opinion, that the Cyclops were excellent artists; therefore if any piece of workmanship was exquisite in its kind, it was ascribed to them. Hence also they were said to have built the walls of Troy, those of Tyrothia, &c.

Of the Fable of the giants; considered under several heads, viz.

What the ancients relate concerning the wars of the Titan princes, gave rise to the fable of the combat of the giants, and of their assaulting heaven: and this fable being more diffused through the world than any other of antiquity, without exception, there being hardly a nation of the earth where some tradition of it has not been found, it will be considered at somewhat greater length. The following are the principal questions to be examined. 1st, Whether there were real giants as the poets describe them? 2d, What is the meaning of their assault upon heaven? Whether the Titans and giants were the same according to the best authority?—The question about the existence of giants, so often examined, would seem

1st, Were there giants in reality?

at first sight, a problem easy to be resolved in

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the affirmative. For all antiquity mentions certain men of an extraordinary stature, who made their appearance at sundry times. The scriptures make mention of them more than once. Also the profane historians, the travellers, and especially the poets tell very odd stories concerning them. And yet, when one comes to examine these testimonies impartially; to take the expressions in the inspired writings in the most natural signification; to reduce the exaggerations of the poets to a rational meaning; to limit the historians and travellers to what they were either eye-witnesses of, or to what they assert only from irrefragable testimony, in fine, to follow the wise conduct of nature, almost always uniform in her productions, all the marvellous circumstances that filled our imaginations before, will then disappear. Authors both ancient and modern, who have thought fit to examine this question, have formed very different sentiments about it. Some through excess of credulity have partly adopted what the poets and several of the rabbins have delivered as to the stature of the giants; and if they have not gone quite so far as to believe that upon a time they piled Ossa upon Pelion to scale heaven, they have at least granted that there was once a race of men so very tall, that they many fold exceeded the stature of ordinary men. The abbé de Tilladet alledges that there were not only real giants, but also nations and cities of giants; that our first parents, and particularly the heads of colonies mentioned in history were real giants, taking that word in the strictest sense. Who can be persuaded, continues he, that Noah, had he not been larger than us, would have been capable of building the ark that saved mankind; which could not have been capacious enough to contain all the animals he was commanded to lodge in it, unless we take the cubits in scripture, mentioned in describing its dimensions, for cubits of giants.—M. Henrion proposed a scheme yet more extraordinary. He exhibited to the Academy of Belles Lettres, a chronological scale respecting the difference of men's stature,

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from the creation till the birth of Christ. In this scale he assigned to Adam 128 feet 9 inches in height, and to Eve 118 feet $9\frac{3}{4}$ inches, whence he fixed the proportion between the stature of men and women to be as 25 to 24. This exorbitant stature soon diminished. Noah's height fell short of Adam's 20 feet; Abraham's was brought down to 28 feet in all. Moses had only 13 feet; Hercules was reduced to 10 feet, and thus gradually diminishing, to the end of the scale; so that if providence had not put a stop to the prodigious decrease, hardly should we at this day dare to rank ourselves, in respect of bodily dimensions, among the insects that crawl upon the earth.—Other more judicious writers, not being able absolutely to deny that there have sometimes appeared men more bulky and tall than those with whom we are conversant, have applied themselves to a critical examination of the books that speak of them, even those of the greatest authority; and taking with the utmost exactness the measures they make mention of, such as those we read of in holy writ, with respect to Og king of Bashan, they have found that those of the most enormous stature did not arrive at 10 or 12 feet in height. Og's bed, concerning which many rabbins have uttered so many extravagancies, according to the express terms of scripture, did not exceed nine cubits, that is $13\frac{1}{2}$ feet. What then shall we say of the wild assertion of one of those doctors who gravely alledges that the bone of that giant's thigh was so long that a stag would take an entire day to run over its dimensions. The same rabbins make no scruple to tell us that this giant was 120 cubits, or 180 feet high; and that they may not seem to contradict Moses who assigns the dimensions of that prince's bed, they tell us, that bed was only his cradle. The passage in scripture which most favours those who not only hold the existence of giants, but also believe there was a distinct race of them, is where Moses says, "Then the giants were upon the earth:" a verse which stands between two others, where we read of the marriages of the sons

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of god with the daughters of men, of whom sons are born who are said in the Hebrew text to have been powerful, or as the vulgate renders it, *isti potentes a seculo viri famosi*, while the septuagint has translated this expression as importing giants. The descendants of Anak, who in the sacred writings is called the father of the giants, were really of an extraordinary stature. We have just seen what was the height of Og the king of Bashan, whom Moses calls the last of the giants. All the country inhabited by the posterity of Anak, in comparison to whom the Israelites looked upon themselves but as grasshoppers, was peopled by men of an extraordinary stature; for such was the language of those whom Moses sent to spy out the land; said they, "the people whom we have seen are of an extraordinary stature; we have seen the sons of Anak, all of them of the race of giants, in comparison of whom we only appear as so many grasshoppers." Accordingly their land was called the land of giants, and the city of Hebron the city of giants, where dwelt Achiman, Sisai, and Tholmai of the race of Anak.—To these passages of scripture may be added the testimonies of profane authors, and it is proper to begin with the poets, who are of greater antiquity than the historians. Nothing is more celebrated in their works than the attempts of the giants against heaven, which they would have them assail by piling the high mountains of Thessaly upon each other. Besides the enormity of their size, by which they were capable of plucking up mountains by the roots, they gave some of them an hundred arms and fifty heads, and make them roar so loud as to cause heaven and earth to tremble. Accordingly they so terrified the gods as to force them to fly into Egypt, and there lie concealed under the figures of different animals. In fine, to complete the portrait of these monsters, they describe them as having the lower extremities like serpents. Hesiod, who appears not to have always had a very warm vein in a kind of poem that did not require much enthusiasm, yet when he speaks of the enter-

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prise of the giants against the gods, rises into the sublime, and gives a description of those enormous beings, which one cannot read without horror. What Homer relates of the Aloids and Polyphemus, is not less extraordinary; for what sort of monster must he have been, whose staff was like the mast of a ship, and who at a single meal ate two of Ulysses's companions? The same poet tells us that Tityus, when he lay upon the ground, covered no less than nine acres.—Had it been only in the poets we found descriptions of those prodigies of men, we should look upon what they say as the product of poetical enthusiasm that was not always guided by reason; but the historians themselves tell us very extravagant things concerning them. Abydenus and Eupolemus, according to Eusebius, speaking of the construction of the tower of Babel, tell us it was the work of a race of giants, who attempted by means of this tower, to get up to heaven. And the ten kings of Chaldea mentioned by Berosus, whom he makes to have lived before the deluge, according to the chronicle of Alexandria, were real giants. The Greek and Roman authors often speak of men's bones and teeth of an extraordinary bigness. Phlegon of Tralles tells us, from the authority of Apollonius the grammarian, that in the time of Tiberius, an earthquake disclosed the coffins of several giants, wherein was found a tooth no less than a foot in length, which was sent to that emperor. How large then, cries Ryckius, must the mouth have been which contained thirty-six of those teeth, and what must have been the size of that giant's body, whose mouth was so wide! Phlegon also asserts that in a cavern of Dalmatia, were found dead bodies whose ribs were more than sixteen ells in length; and a tomb near Athens that was 100 cubits long, wherein the body of Macrosiris had been placed, as the epitaph expressed. The same author speaks of some other discoveries of giants' bones and teeth, but none of them more extraordinary than those just mentioned. Pausanias,

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who undoubtedly had less credulity than Phlegon, though perhaps too much for a historian, says that he was informed by a Mysian, that he had seen near the sea, the tomb of Ajax the son of Telamon, and that to give him an idea of that hero's gigantic form, he had assured him that the ball of his knee was like one of the quoits used by the young champions at the Olympic games. We know that those quoits were very large and heavy. But what is yet more extraordinary, the author adds: "Over against Miletos is the island of Lade, which divided itself into two other little islands, whereof the one goes under the name of Asterius, because Asterius has his tomb there. Asterius was the son of Anak, who is said to have been the son of the earth. The body of Asterius is no less than ten cubits in length; "but, continues he, "that which astonishes me still more, is what I have seen in a small island in Lydia. There a tomb being disclosed by the injuries of time, laid open to view, bones of a prodigious size, which, had they not been of the shape of human bones, would never have been believed to be such. The common tradition of the country states that it was the body of Geryon son of Chrysaor; and we were shewed a huge rock on a mountain, which was said to have served him for a throne. But upon objecting to those who gave this account, that Geryon lived at Cadiz, and that his tomb was no where to be found, some Lydians more profound in the antiquities of their country, alleged that it was the body of Hyllus the son of Hercules and Omphale." The same author states that "A Roman emperor having turned the course of the river Orontes, found in the former channel a tomb of brick at least 100 cubits long, in which was contained a dead body of the same length, and of human figure in all its parts. The Syrians having consulted the oracle of Apollo at Claros, to know whose body it was, were answered that it was Orontes, a native of India." Upon which the author thus reasons, "And indeed, if in primitive ages the moist earth, upon receiving the en-

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livening warmth of the sun beams, produced the first race of mortals, what spot of the globe was more proper for forming men of an extraordinary bulk, than the Indies which at this very day, produces such animals as the elephants!"—We will just mention by the way, what we find relating to this subject in the younger Philostratus, who tells us that Ajax was eleven cubits, that is, nearly seventeen feet high; that Aryades, whose body had been discovered a short time before upon the banks of the Orontes, was fifty feet; that he had seen another grave upon the promontory of Sigeum in Troas, that was twenty-two cubits in length; and that a dead body had been found in the island of Lemnos, whose scull was capacious enough to contain more water than would fill two pitchers, such as were used in Crete, which we know were very large. But what shall we think of Plutarch, that judicious author, who gravely relates that Sertorius having made himself master of the city of Tingi, and not being inclined to believe what the inhabitants told him of the enormous stature of Anteus, saw his grave opened and the body lying in it, which was sixty cubits long? We learn from Pliny that a mountain of Crete, being burst asunder by the shock of an earthquake, discovered a human body standing upright which was forty-six cubits high. Solinus relates somewhat as extraordinary a tale, but attested by seemingly unquestionable authority, respecting a dead body of gigantic form, being thirty-three cubits or forty-eight feet in length, which was shown to Lucius Flaccus, and to the proconsul Metellus, who had looked upon the report they heard of it as a fable. Fazellus, the best modern historian we have for Sicily, relates surprising stories upon this head. He tells one in particular, wherein Boccace, in his genealogy of the gods, agrees with him, that about 200 years before his time, there was discovered in mount Eryx a cave wherein was found the dead body of a giant sitting, with a staff in his hand like the mast of a ship, and that the whole moldered into

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ashes so soon as it was touched, save three teeth, which were kept by the magistrates of the city of Eryx who had been called forth to the spectacle, together with a part of the scull which contained some bushels of Sicilian measure. Fazellus reckons it was the body of that Eryx who was slain by Hercules. The author adds, that in his time there was found a dead body twenty cubits long, which was in like manner reduced to ashes, except the teeth, each of which weighed about five ounces; and these he affirms he had seen, as also the figure of that giant which was pictured upon a wall. These examples, and some others related by that historian, inclined him to believe that Sicily had formerly been peopled by a race of giants; and in proof of his assertion he forgets not Homer's Cyclops, and the Lestrigonians who sunk Ulysses's ship and devoured his companions.—To these facts that appear so well attested, others might be added less extraordinary indeed, but still very proper to support the opinion of those who believe in the existence of giants. We are told that the body of Pallas, the son of Evander, having been dug up near Rome, in the twelfth century, was set up by the wall of that city, and overtopped it by the head. It was likewise reported, that in the time of Augustus there appeared at Rome, a giant named Pusio, who was ten cubits high, and that in the time of the emperor Claudius, there was brought from Arabia into that city the body of Gabbaon, which was nearly ten feet. They add that the body of Orestes measured ten cubits. In fine, Homer, speaking of the heroes who besieged Troy, says they darted stones which four men in his time would hardly be able to raise from the ground. Virgil, the faithful imitator of the Greek poet, gives the same description of Turnus: and these are the parts of those two poets which induced St. Augustin to believe that there had been real giants.—Though the accounts given of the Celtæ by some of the ancients, are not quite so extraordinary as what has been related, it is certain they were reckoned six and seven feet

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high. And some modern travellers give the same account of the Patagonians, the inhabitants of the coast of Chili, and those of the island of Nicobar in the bay of Bengal.—All that we have now said tends to prove that giants have actually existed; but before we decide upon the matter, let us examine these authorities which seem so positive. In the first place it will easily be believed that the poets have greatly exaggerated, in their descriptions of the giants. For no great penetration is required to be convinced that there never were men able to pluck up mountains by the roots, to pile them one above another; nor so large as when stretched out at their length, to cover nine acres of ground: the cannibal Polyphemus might terrify the associates of Ulysses, and eat them too, without being so monstrously large as Homer paints him.—The scheme of Mr. Henrion destroys itself: whence, but from the rabbins, did he learn that Adam was of so prodigious a size? Does he rely on what some travellers say of the print of his foot impressed upon a rock in the island of Ceylon? a fable which Ryckius is at the pains seriously to refute. But what proof can be given of that successive gradation, which at length, for so many ages past, has fixed men's stature to the proportion it bears at this day? For, after all, there is an uncontested and standing proof that men were no larger than they now are, perhaps 2,500 years ago. This proof exists in a sepulchral monument of a king of Egypt, whoever he was, which still remains in the great pyramid. The dimensions of this tomb, which is of the finest porphyrian marble, is little more than six feet, according to the most accurate travellers; and as the coffins are always considerably larger than the bodies that are to be put into them, we infer that men were no larger in the time of Pharaoh, who built the great pyramid, than they are at this day. The opinion of the abbé Tilladet is not better founded than that of Mr. Henrion; for, granting the children of Anak, whom the scripture calls the father of giants, and who was the leader of some colonies, to have

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been larger than the rest of their cotemporaries, can we thence conclude that all the other heads of colonies were giants? As to what we read in the Bible, that the giants sprung from the commerce between the angels and the daughters of men, it is sufficient to observe, that the very word which the scripture applies to them, does not so much denote men remarkable for their great stature, as for their wickedness and debauchery. It is admitted that the sons of Anak, whom the scriptures term the father of giants, were mostly of an extraordinary size; but they were far short of those pretended giants of 100 or 120 feet, above mentioned. Moses has left us the dimensions of Og's bed, who was of that race; but besides that this bed was only 12 or 13 feet long, a bed which perhaps had been made for ostentation too, must it necessarily have accorded with the proportions of its owner? What we are also told in the sacred writings concerning Goliath, comes not near the description of Og, and therefore we have nothing further to add upon it. It is true that the Israelites whom Joshua sent into the land of Canaan, reported that they had seen giants of the race of Anak, to whom themselves appeared but as grasshoppers; but this is the report of a people affrighted at the sight of strangers more bulky and robust than themselves: and one of the spies even confessed that the relation was exaggerated.—As to what we are told of tombs discovered in the channel and near the banks of the Orontes in Syria, these are so many relations of a fabulous nature which are manifestly strained. And this remark holds equally true in relation to those caves in Sicily, where, according to the historians of that island, both ancient and modern, there were found giants of an enormous bulk. These accounts had no other foundation but the reports of artists and tradesmen, without even one man of credit who could say he had seen the like. And had there been no other but this individual circumstance added to each of their relations, namely, that those enormous corpses crumbled into ashes

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so soon as the air got into the caves, it is enough to make us rely as little in them, as in the story of the pretended burning lamp said to have been found in the tomb of Tullia the daughter of Cicero, which became extinct the moment the air entered the vault.—As for those monstrous bones which are said by some naturalists to be the ribs, and the vertebræ &c. of giants, it is long since that able anatomists have proved them to have been the bones of whales or some other sea monsters, or else the extraordinary productions of nature, which often sports in such imitations.—What is said of the corpse of Pallas son of Evander, is on the authority of Helinandus; and I look upon that pretty story as a mere fiction of that author, who lived in the twelfth century, and who relates it above a hundred years after the alleged period of that rare discovery, though no author before him ever made the least mention of it. This pious monk ought to have said that not only Pallas, whom Virgil however calls a child, was a giant, but likewise Turnus who slew him, since the wound which that monk tells us Pallas had in his side, was four feet wide; for a spear that could make such a gash, was portable only by a giant. The story concerning Sertorius, related by Plutarch, deserves as little credit as the rest. It is upon the testimony of Gabinius that he relies; but Strabo, more judicious, looks upon the relation of Gabinius as an arrant fable.—In a word, Nature seems too uniform in her productions ever to have made such a difference in men's sizes; and if there have been some few exceptions, yet the disproportion was never so considerable: man is made for cultivating the ground, and for gathering its fruits and herbs, which such men as the giants are described to have been could not do. The climate makes some difference we know, in the sizes both of men and animals; and generally speaking, the inhabitants of the temperate zones are larger than those of the frigid zones; but that difference amounts only to a foot or two. Mankind have always loved to exaggerate; and we

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are formed by Nature to delight in objects of admiration: hence has arisen that vein for feigning, on the one hand, giants monstrously large; and on the other, pygmies so diminutively small, that sometimes they are not allowed above one foot in height, as it is in Juvenal; *Quorum tota cohors pede non est altior uno*. To conclude, as there are some inhabitants of the earth, such as those who live near the poles, who are only three or four feet high, so those who have been reckoned to be giants, might possibly have been seven or eight; and I doubt if ever there were seen any taller. Thus the exaggerated stories that impose upon the bulk of mankind, no sooner come to be examined than they

vanish into empty sound.—We have already said that Jupiter destroyed the robbers who infested Thessaly, and these were the pretended giants; for the word *nephilim* in scripture, signifies people abandoned to all kinds of irregularities, robbers and ruffians. Jupiter dwelt in common, upon mount Olympus, where he held his court, and had probably built a strong citadel; so that this mount was afterwards taken for heaven itself, and the most ancient poets, particularly Homer, give no other idea of it. This banditti having attacked the prince, and besieged him in his citadel, that adventure afterwards gave rise to the fiction of their having made an assault upon heaven itself. It is added that they piled Ossa upon Pelion, importing, no doubt, that they had fortified these two mountains, which are also in Thessaly, at no great distance from Olympus, whither they retired after their excursions, which kept Jupiter's garrison in awe. The adventure of Porphyryon, who offered violence to Juno in presence of Jupiter himself, no doubt teaches us that the captain of the rebels really carried off that princess, of whom he was enamoured, and that Jupiter and Hercules pursued and put him to death. Nothing was more common in those time than rapes, when they could not otherwise obtain the object beloved. The story of Po-

2d, *What is the meaning of their assaults upon heaven.*

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lybotes, whom Neptune overthrew in the island of Cos, imports that the admiral of Jupiter's fleet pursued Polybotes, who probably had the command of the enemies' ships, as far as that island, and there cut him off: in fine, that Ephialtes and Otus, who detained Neptune as prisoner for eighteen months in the island of Crete, imports that those two formidable chiefs had so strongly blocked up Neptune in the ports of that island, that he could not escape till the end of that period. For we are to understand that in the war now in question, Jupiter appears to have been attacked both by sea and land.—It is true, most of the learned of the last age are of opinion, that the enterprise of the tower of Babel, which may be construed a literal assaulting of heaven, had given rise to the fable we are now explaining. "Let us build" said the authors of that mad project "a tower that may reach to heaven." Besides, say they, Nimrod, who headed that enterprise, being called by Moses, *a mighty hunter before the Lord*, must no doubt have been counted a kind of giant. Thus nothing they think is wanting to complete the resemblance, and they would have it not to be doubted that this is the explanation of the fable: but besides that no proof can be given of the Pagans having any acquaintance with this event, the explication we have given seems

*3d, Were the
Titans and the gi-
ants the same.*

natural enough to be adopted.—Though most of the ancients have confounded the giants with the Titans, it is however certain that they ought to be distinguished. The latter were of an illustrious family, and extended their empire over one part of the world; while the former were so many banditti dispersed up and down Thessaly, who gave the Titans a great deal of trouble. Hesiod in his Theogony distinguishes them very plainly from each other, and does not make the giants to be born till long after the overthrow of the Titans. And what may have been the occasion of confounding them, is, that both the Titans and the giants made war upon

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the gods; with this difference, that the Titans, though of the same race, had often separate interests, some taking part with Saturn and others with Jupiter: whereas the giants were a gang of robbers, who had a design equally upon all the Titans. In fine, what has led some authors to take the giants and the Titans for the same, is, that both of them passed for sons of Heaven and Earth: but they had not considered what Apollodorus says, that the Earth brought forth the giants only because she was incensed against Jupiter for keeping the Titans shut up in Tartarus. Thus the Titans were greatly anterior to the giants.

Fable of the
She-Goat's suck-
ling Jupiter.

It is alleged that Jupiter was suckled by a she-goat called Amalthea. Lactantius says, what gave rise to this fable, was that the princess Amalthea, the daughter of Melittus king of Crete, took care of Jupiter's nursing, and ordered goats milk to be given to him. But tho' it were true that he had been suckled by a goat, like Ægystus who from hence derived his name, there would be nothing in it to excite wonder, considering that the child was to be brought up secretly and in a solitary place, and that it was so greatly their interest to conceal him from his father; nor could there be any necessity in this case to have recourse to a pretended princess, whom we know nothing about.—The goat Amalthea was afterwards placed among the stars, where she forms the constellation that bears her name. Of one of the horns of this pretended goat did the Greeks make their cornucopia, tho' sometimes they say the same thing of a horn of the river Achelous, as will be seen in the history of Hercules.

Fable of the
pigeons that nurs-
ed Jupiter.

But this is not the only fable that was invented about Jupiter's nurses; it is also said that pigeons supplied him with food, as we see in Homer. The learned Bochart says that this fable took its rise from the resemblance between the two Phenician or Arabian words *him-am* and *hemam*, the first of them signifying a priest and the se-

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cond a pigeon. Thus because certain priests, called Curetes or Dactyli, who presided over the sacred things, took care of Jupiter's nursing, it was feigned that he had been nursed by pigeons.

Fable of the Eagle that furnished him with ambrosia.

To the fable of the pigeons was added, that of the Eagle which was employed in furnishing him with ambrosia, as we have it in Æthæneus;

because that bird was consecrated to Jupiter, from the day on which, having consulted the Augurs in the island of Naxos before he entered upon the war with the Titans, an Eagle appeared to him, it being a bird of a good omen; wherefore he ever after bore a figure of it upon his ensigns. It was the same Eagle, if we credit Hyginus after some of the Ancients, that was placed among the stars; tho' others will have it to be the other Eagle which he employed in the rape of Gany mede: but it amounts to the same thing, since the fable of that god's having transformed himself into an Eagle to ravish that young prince, had no other foundation than his carrying the figure of that bird upon his ensign.

Fable of the Bees that fed Jupiter.

Jupiter was also said to be fed by Bees, as Virgil has it; and we take the foundation of this fable to be, that hives of Bees had been in the cave where he was brought up. Antoninus Liberalis tells a tragical adventure of four men, who, having entered into that cave, and perceived the hives of Bees, that god made the noise of his thunder to be heard, and by darting his lightning, destroyed them in a shocking manner; which is but another fiction, importing that some profane persons had been punished for their presumption, in daring to violate the sanctity of that place which they held in high veneration.

Of the Curetes, who had the care of Jupiter's education.

Antiquity has transmitted to us many particulars relative to the Curetes; and Strabo has drawn together almost all that can be said upon this subject. We find however, in Photius, Apollodorus,

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Pausanias and others, some particulars that are not related in that learned and judicious historian. But I shall not insist upon what we have in Ovid, who tells us that they were produced by rain, the ordinary resource of poets, who made all whose original they were ignorant of, to spring from the earth, from the hollow of an oak, and the like. And as little stress should be laid upon the etymology given of their name by Athenæus, who relying upon the authority of some verses in Æschylus, alleges that they were so denominated, from the care they took of their hair, which they dressed and curled in a manner peculiar to themselves; for, the expressions made use of by that ancient poet, seem to have no relation to the name of the Curetes.—Dionysius of Halicarnassus, and after him, Don Pezron are persuaded that the Curetes were natives of Crete; and the latter is of opinion that they were even of the blood royal, and of the number of the Titan princes. We have seen that they had the care of Jupiter's funeral; and in fact, they were the priests and astrologers of the Titan princes. Being addicted to speculative sciences and mechanical arts, they came to be frequently consulted. In a word they were to the Titans who reigned in that island, what the Druids were among the Gauls, the Magi among the Persians, and the Salii among the Sabines. They were also frequently employed, according to the same author, in the education of the sons of princes, whom they brought up with great care, teaching them physick; astrology; whatever concerned religion; and above all the art of war, in which they took an active part themselves, and were distinguished from others by peculiar arms, wherewith they made a sound in cadence, artfully clashing their spears against their bucklers, and dancing with a great many contortions, to animate themselves and others to the fight. By the noise of that symphony they prevented the screams of the infant Jupiter, from betraying his concealment. The dance whereof they were the inventors, was called dactylos, and for the same reason perhaps were they denomi-

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nated Dactyli; unless one would rather adopt the opinion of the ancients, that they got this name from there being only ten, the number of fingers on the hands, the word dactylos signifying a finger. They also acquired the name of Idæi, because it was near mount Ida they resided.—The better opinion however seems to be, that the Curetes were not natives of Crete, the best authors being agreed that they came from Phenicia. Herodotus tells us that the Phenicians who followed Cadmus, introduced several sciences into Greece; for there were people among those Phenicians, called Curetes, who were better versed in the arts and sciences of Phenicia than any others. Some of them settled in Phrygia, where they were called Corybantes; and others in the island of Crete, where they got the name of Idæi Dactyli; some of them came to Rhodes, and these were designated Telchines; others again went into Samothracia; a part of them came into Eubœa, where before the discovery of iron, they wrought in brass, in a city which was called for that reason Chalcis. Some of them went to Imbros, others to Lemnos, and a great number of them settled in Etolia and Acanania, to which also was given the name of Crete, a name which it retained till Ætolus, the son of Endymion, seized upon the country and called it after his own name. It was during the abode of the Curetes in Greece, that the hunting of the Calydonian boar happened; which occasioned a bloody war between them and the Etolians.—In the mean time a celebrated event, whence the chronicle of Paros begins one of its epochs, gave the Curetes the hint of working iron forges; namely, the forest of mount Ida took fire by some accident, of which the violent heat melted the iron wherewith the mountain abounded. The Curetes observing this effect of heat, improved the discovery, and applied themselves to the working of iron. The chronicle just cited places this event under the reign of Minos the first king of Crete, and of Pandion the first king of Athens, about 1350 before Jesus Christ. The art of forging iron however must

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be older than the burning of mount Ida, since Tubal-Cain, as Moses tells us, was the inventor of it before the deluge; but it might have been lost, or perhaps unknown till then in Crete.—We must not omit to observe that, according to Diodorus Siculus, it was to one of the Curetes, named Hercules, the first institution of the Olympic games was owing. He appointed that the conqueror at these games should be rewarded with a crown of olives, and erected upon the spot, an altar to Jupiter Olympius. We are told by some, that the Idean Hercules instituted these games in memory of the war between Jupiter and Saturn: and by others, that it was in memory of the victory obtained over the Titans, which amounts nearly to the same thing.—In fine, that nothing might be wanting to complete the glory and renown of the Curetes, temples were erected to them after their death. Pausanias mentions that which they had in Messenia, where sacrifices were offered of all sorts of animals.

Fable of the
division of the
world between
Jupiter and his
brothers.

It remains to explain the fable of the partition of the world among the three brothers.—The empire of the Titans was vastly extensive: those princes were in possession of Phrygia, Thracia, a part of Greece, the island of Crete, and several other provinces; to which Sanchoniathon seems to add Syria, while Diodorus adds a part of Africa and Mauretania. Jupiter enlarged it a great deal, and having defeated the Titan party, he bethought himself of sharing his dominions with his brothers. To himself he reserved the oriental countries. Pluto had the western provinces to the extremity of Spain, which is a low country in respect to Greece. To Neptune was allotted the command of the Mediterranean sea, as admiral of Jupiter's fleet. This no doubt gave rise to the fable of the division of the world, and caused these three brothers to be looked upon as three sovereign divinities in their respective dominions. From that time Olympus, where Jupiter dwelt, was taken for heaven; and Spain, where Pluto set men to work mines

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in search of the hidden treasure of the earth, was never mentioned but as a gloomy kingdom, overspread with impenetrable darkness, the common mansion of the dead.—Several learned men however, are persuaded that it was the division among the three sons of Noah, which gave rise to the fable of the like division among Jupiter, Neptune, and Pluto: but though we should grant them that the Pagans were acquainted with this tradition, which must indeed have been very diffusive, since it was known even in Peru, if we believe Garcilasso de la Vega, yet it would not be the less true that those Titan princes made a division of their conquests.—According to the sentiment of Pausanias, however, the better opinion seems to be, that Jupiter represented the supreme God who governed at once heaven, earth, and hell, under three different names. Upon the occasion of a statue of Jupiter in wood, that was at Argos in a temple of Minerva, he thus speaks; “That statue had two eyes as nature has placed them in men, and a third in the middle of the forehead. This is alleged to be the Jupiter Patrous who stood in the palace of Priam, in a place uncovered, and that it was to his altar that unfortunate prince fled for refuge after the taking of Troy. It may be reasonably conjectured” continues he “that Jupiter was thus represented with three eyes, to signify that he reigned in heaven, as all agree; and in hell, as the god who holds his empire in the subterranean regions is called by Homer Infernal Jove; also that he reigned over the seas, as Eschilus the son of Euphorion testifies.”

4th, Of the Names of Jupiter.

These were very numerous, and derived from four principal sources:

As Jupiter was the great divinity of the Pagan World, and was universally worshipped, from Egypt to the centre of Spain, we need not be surprised at the great number of names and surnames which were given him by the various nations that received his worship. The principal of these names were derived from the

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following circumstances, under which heads we shall arrange them—1st, from his sovereignty or power; 2d, from his acts of beneficence; 3d, from subjects of his presidency; 4th, from the places of his worship, or other localities.

1st, from his
sovereignty or
power;

The most ordinary epithet applied to Jupiter was that of Optimus Maximus. He was likewise styled Pater, by the Greeks and Romans, because he was accounted the father of gods and men. That of King is appropriated to him by Homer and Virgil; and the sacrifices which were performed at Lebadia, were offered to him under that title; which is also conferred upon him by Xenophon in his Cyropedia. He was called Almighty, as we see in Virgil and other authors. The epithet of Victor, or Victorious, was given him either because he had conquered the Giants and Titans, or because nothing was thought able to resist him. Under this denomination the Romans instituted a festival to him, that was celebrated in the month of April, as we learn from Ovid. He was worshipped at Tusculum under the name of Majus, to designate his superiority over all of the gods, of whom he was reckoned the greatest and the most powerful. The title of Jupiter Stygius was given him, when he represented Pluto, which is to be met with in inscriptions. Besides several other names denoting the sovereignty of this god; to the foregoing we will only add those of Jupiter Ammon, Jupiter Serapus, and Jupiter Belus, which have been repeatedly spoken of.

2d, from his
acts of benefi-
cence;

Whenever a public or private benefit was supposed to proceed from this god, some ceremony paid the debt of gratitude to him, under a new name derived out of the occasion. Thus he was called Stator, because he had stopped the Roman army in their flight from an engagement with the Sabines. Muscarius, or Apomyius, which is of the same import, was a name given him by the Eleans, in memory of his having driven away the flies that molested Her-

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cules during a sacrifice. Thus runs the anecdote: Mausanius tells us that as Hercules was sacrificing at Olympia, being greatly incommoded by flies, he offered up a victim to Jupiter Apomyius, upon which the flies flew away immediately to the other side of the river Alpheus; from that time the Eleans performed every year the same sacrifice to be delivered from those insects. He had the surname of Pistor, because of the tradition, that while the Gauls were besieging the Roman capital, he had counselled the garrison to make bread of all the corn they had remaining and send it into the enemies' camp, to make them believe they were not distressed for provisions; which stratagem succeeded so well, that the enemy raised the siege. Pluvius was one of his names, because in times of great drought he refreshed the earth with rain. It was from this motive that Trajan's army, when reduced to extremity of thirst, occasioned by excessive drought, made a vow to Jupiter Pluvius, and in a moment there fell a great quantity of rain. In commemoration of this event, the figure of Jupiter Pluvius was afterwards put upon Trajan's pillar; and to express the fact, the soldiers were represented as receiving the water in the hollow of their bucklers; the god being there represented under the figure of an old man with a long beard, and a pair of wings, in the attitude of stretching forth both his hands, with the right a little elevated, the water flowing copiously from them and from his beard.

3d, from subjects of his presidency;

Jupiter presided over thunder ever since the Cyclops forged him that weapon; wherefore he was called Jupiter Tonans, that is the thundering or fulminating Jupiter. So was Tropæuchus a name of his, because he presided over triumphs; and Hospitalis, because he presided over hospitality, as we learn from Virgil; and this is the name under which he was most revered. The Romans celebrated festivals to Jupiter under the name of Custos or guardian, because

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as Seneca has it, he was looked upon as the guardian of the universe: we have medals of Nero with the legend, Jupiter Custos. He was called Ultor because he had cognizance of crimes, and took vengeance on the persons of the guilty. To this last, he had the opposite name of Expiator, because he was thought to give men expiation for the crimes they committed. The Romans worshipped him likewise under the name of Dapalis, because he presided over the dishes of meat that were served up at table.

4th, from the places of his worship, and other localities.

A great number of the names of Jupiter were derived from the places where he was worshipped. He was denominated Capitolinus, from the temple which he had on the Capitoline hill at Rome; Olympius, Atabyrius, Dictæus, Idæus, because the mountains which bore these names, whereof the first was in Thessaly, and the rest in Crete, were consecrated to him. He was called Dodonæus, from the oracle of Dodona; Trophonius for a like reason; and Molossus, because the Molossi worshipped him in a peculiar manner. Under the name of Ithomatus he was particularly worshipped by the people of Messenia, in a place called Ithome. He was called Laryssæus, because he was worshipped at Laryssa; Cithæronius, from Mount Cithæron in Beotia, which was consecrated to him. He had the name of Casius from several mountains of that name where he was worshipped, one of these mountains was at the entrance of Egypt from Arabia, and another was in Syria. The common figure under which this Jupiter used to be represented was that of a rock, or a steep mountain, as is to be seen on several medals quoted by Vaillant; upon one of which is represented a temple with four columns, with a mountain in the middle and an eagle on the frontispiece, with this inscription, Jupiter Madbachus and Selamanes. These are two Syrian names which import the same thing as when the Latins would say, Jupiter Perfectus and Pacificus.

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Several other
names of Jupiter.

Those names of Jupiter which could not be enumerated under either of the foregoing heads must be drawn together promiscuously here, as being the only way to reduce to method a subject so desultory in itself. Among the most singular of these names was that of Jupiter Lapis, from the stone which Saturn had swallowed instead of Jupiter himself; and in this name he was confounded with the god Terminus. The oath that was taken by this name was very awful, according to Apuleius; and it is what Cicero calls *Jovem Lapidem jurare*. He was called Lucerius, or Diespiter, because he was the god of light; Lycæus because he was supposed to have transformed Lycaon into a wolf. Jupiter Dolichenus occurs on a fine marble referred to by Spon. There he is represented standing upon a bull, with an eagle displayed. As he is in armour, and has a helmet on his head, some antiquaries have taken him for Mars; but the bull that generally sacrificed to him, and the eagle leave no room to doubt of its being Jupiter. Pausanias says that Jupiter Cappautas was a name given to the stone upon which Orestes sat and recovered his senses. He was worshipped under the name of Inventor; to whom Hercules raised an altar according to Dionysius of Halicarnassus, when he had found his oxen that Cacus had stolen from him; under that of Aliteus, because in a famine he had taken a particular care of the millers, that meal might not be wanting. He was worshipped under that of Arbitrator at Rome, in honour of whom was consecrated a Portico of five columns, as P. Victor tells us. The Greeks gave him the name of Ægyptus and Nilus; in which he was confounded with Osiris. The Lacedemonians had consecrated a temple to him under the name of Plusios or the Rich, according to Pausanias. He was invoked under the name of Hersæus, because his altars, especially in princes houses, stood inclosed with walls, without any other covering but the heavens. It was near one of these walls where he had sought asylum, that Priam was slain

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in his own palace, as we learn from Servius. Labradæus was one of his names, when he was represented under the figure of an axe which the Carians adored. Plutarch tells us that this god wears the axe in place of the thunder or sceptre. The story is thus given; after Hercules had slain the amazon Hippolyta, he gave his axe to Omphale. The kings of Lydia bore it afterwards, and transmitted it to their successors, till Candaules thinking it not consistent with his dignity gave it to one of his courtiers to wear. After the defeat of Candaules, it fell into the hands of the Carians who made a statue to Jupiter and put the axe into his hand. Those who would know more upon this subject, may find other surnames and epithets of Jupiter, in Pausanias, and in Lylio Gyraldi.

5th, The modes in which Jupiter used to be represented.

The common
mode of repre-
senting Jupiter.

We find in the ancients, and we see upon such monuments as are preserved, and particularly upon medals, various representations of Jupiter. The most common manner of picturing him was, under the figure of a majestic man, with a beard, seated on a throne, holding thunder in his right hand, and victory in his left, having an eagle at his feet with wings displayed, bearing away Ganymede; while the god has the upper part of his body naked, and the lower part covered.—The mythologists offer the following reasons for this particular attitude. The throne, say they, by its stability, denotes the security of his empire. The nakedness of the upper part of his body intimates that he was visible to the higher intelligences in the celestial parts of the universe; as on the contrary the covering of the lower part of his body signified that he hides himself from this inferior world. The sceptre or the thunder which he wielded in his right hand, intimated his power over gods and men. The victory which he held in his left hand, signified that he was always victorious; and the eagle sig-

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nified that he was lord of heaven, as is that bird of all the feathered kind.—But the above mode of representing that god was not uniform. We will see it somewhat varied in the following description by Pausanias. Speaking of the statue of the Olympian Jupiter, he says; “That god is represented sitting upon a throne of gold and ivory; and upon his head he wears a crown that imitates the olive wreath. In his right hand he holds a victory which is likewise of gold and ivory, adorned with fillets and crowned. In his left hand is a sceptre exquisitely fine, and glittering with all sorts of metals, with an eagle resting upon the end of it. The shoes and cloak of the god are also of gold. Upon the cloak are engraved all sorts of animals, all sorts of flowers, and particularly lilies. The throne of the god is richly sparkling with gold and precious stones. The ivory and ebony, by their mixture, make an agreeable contrast. The painter’s art has also intermixed various animals and other ornaments.”

His most common symbols. The thunder, the most common symbol of Jupiter, is figured in two ways upon medals and ancient monuments; the one is a kind of fire-brand flaming at both ends, or sometimes only at one end; the other varies from this. by the addition of two arrows on either side pointing in contrary directions. The legion that was called *fulminating*, had this last symbol upon the soldiers’ bucklers. Lucian, who tells us that Jupiter’s thunderbolt was ten cubits in length, seems likewise to give it this form, when he very pleasantly introduces Jupiter complaining that having but a little time ago discharged his thunder upon Anaxagoras, who denied the existence of the gods, he had missed his aim, because Pericles had diverted the stroke, which had alighted upon the temple of Castor and Pollox, and reduced it to ashes; that his thunder had been almost broken against the stone, and the two chief points of it were so blunted, that he could no longer use it, till it was again set to rights.—As for the eagle, the other common symbol

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of Jupiter, Lactantius Firmicus gives this account of it; that Jupiter setting out for Naxos to combat the Titans, and first offering a sacrifice upon the shore, an eagle flew up to him, which was a favourable omen: according to others, the eagle alighted upon his head; and Servius adds, that in the combat with the Titans, the eagle had put the thunder into his hand.

Some other representations of Jupiter. The inhabitants of Crete represented Jupiter without ears; to denote that the sovereign of

the universe ought not to give a partial ear to any person, but to be equally propitious to all.—The Lacedemonians on the contrary, gave him four ears, that he might be the more capable to hear prayers, from whatever quarter of the world they might be put up to him.—The inhabitants of Helio-
polis, according to Macrobius, represented Jupiter having his right hand lifted up and armed with a whip like a charioteer, and holding in his left hand the thunder and ears of corn.—Arrian, after the sophist Anaxarchus, tells us that the figure of Justice always accompanied that of Jupiter; whereof the reason is very obvious. With Justice were sometimes joined the Graces and Hours, to signify that that god was at all times to lend a gracious ear to the prayers of men. Martianus thus represents Jupiter in the assembly of the gods: he has, says he, upon his head a burning crown; and upon his shoulders a cloak, the work of Minerva; and over all a white robe spangled with stars; holding in his right hand two globes, one of gold and the other of amber, while he leaned with his left upon a tortoise. On his feet he had green sandals, with which he pressed a nightingale. Frequently his crown was of oak or olive. When instead of a crown he had a calathus upon his head, he was Jupiter Serapis, the god so highly adored in Egypt; and when he appeared with horns, he represented Jupiter Ammon, so celebrated for the oracle he had in Libya.

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Several medal-
lic representati-
ons of that god.

We find in the cabinets of the curious, a Jupiter with the thunder in both hands.—The reverse of one of Beger's medals exhibits an eagle holding in its bill a crown, and treading the thunder with both its feet.—A figure of the same god, in Boissard, has this singularity, that he is there sitting, with Mercury's hat and caduceus above him, to point out that prudence ought always to accompany strength and power. In another figure of the same author, Jupiter has two sphinxes at the foot of his throne, the intention whereof was to join sagacity and penetration to force and power.—In a medal published by Du Choul, Jupiter is riding upon a ram; in his hand he holds a sceptre, and represents Jupiter Serapis by the calathus which he has upon his head.—Upon another medal of the same antiquary, Jupiter appears seated on a throne, with the eagle and pike; above his head, the sun, represented by a large star, is in a chariot with four horses; and the moon signified by a crescent, in a chariot with two bulls. At Jupiter's feet are two men extended at full length, holding bundles in the same manner as river gods are represented in several medals; this may be to signify the two inferior elements, earth and water, as might the air and fire be signified by the two chariots: after this manner at least it is explained by Du Choul. The circumference of the medal represents the twelve signs of the zodiac; and the whole properly denotes that Jupiter is the sovereign lord of heaven and earth, stars and elements. Jupiter Tonans is engraved upon several of Beger's medals, thunder-striking the giants. Another Jupiter upon a medal of the Brutii, a people of Italy, has behind him the crescent of the moon; and in another of the Athenians, he has seven stars, probably representing the seven planets.—Jupiter is commonly represented under the figure of a majestic man, with a beard; he is however often represented, upon monuments as a young man without a beard: such is Vejovis or Vejupiter, who is to be seen upon the

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medals of the Fonteian and Licinian families, and the Jupiter Axur or Anxur upon the consular medals, and several others, some of which even bear this inscription, *Jovi Juveni*, to the young Jupiter. In Tristan an infant Jupiter is riding upon a she-goat, with this legend, *Jovi crescenti*.—Jupiter appears upon a medal belonging to M. de la Chausse, with ram's horns on his head.—But the most singular image of Jupiter is that which is to be seen in Beger: upon a base is a ram's head bearing a pigeon; which no doubt figures the oracle of Jupiter Ammon. Some allege that Jupiter was so called from the Greek word which signifies sand, because Libya where his temple stood, was full of sands. He was figured with ram's horns, according to others, because he was found among sheep and rams, after he had been driven out of heaven by the giants, or for having transformed himself into a ram through a fear of being discovered: Other mythologists give a different account of it: according to Hyginus, Bacchus just as he was setting out for the Indies, being greatly distressed with thirst, found a ram that led him where there was water; and he prayed Jupiter to give this ram a place in heaven, which Jupiter accordingly granted; whereupon Bacchus built a temple to that god which was called the temple of Jupiter Ammon. Herodotus however, of much greater antiquity, relates this history in a different manner: Jupiter, says he, being averse to show himself to Hercules who was exceedingly desirous to see him, and yet not being able to resist his importunity, bethought himself of the following expedient; he cut off a ram's head, with its skin, and having wrapped himself in it, appeared to Hercules in that dress; for which reason the Egyptians ever after represented Jupiter with a ram's head. But we are not to regard the Greeks as to the etymology of the names of oriental deities; we have more certain guides; and Ammon is plainly Ham, the son of Noah.—The antiquaries think Jupiter Capitoli-nus is distinguished from all the rest by the royal wreath on the

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diadem which he wears; however upon the consular medals, where he is named Capitolinus, he has not that diadem; so great a variety is there in this matter. Indeed we must not dissemble that these symbols and attitudes were owing either to the caprice of the artist, or to the fancy of those who caused the statues or medals representing this god to be made. Sometimes they have thought fit to represent him by the eagle alone, holding the thunder under his feet, as he appears in a monument cited by Bois-sard.

6th, Of the worship paid to Jupiter.

The ceremonies of his worship were very numerous and solemn, but without human victims at first.

We doubt not that the worship which the Pagans bestowed upon Jupiter, was the most solemn of all others with which their numberless other imaginary deities were honoured. There must have been an infinite variety in the ceremonies of this worship, since those nations who received that god as the sovereign of the rest, added to, or retrenched them, at pleasure; or accommodated them to those of their own gods with whom he was numbered. Add to this, that upon every occasion of giving him a new name, to which there was no end, they joined some new ceremonies to the old ones, relative to which we learn nothing distinctly from history. But to insist upon something more certain and determinate, we may say that no human victims were offered to him at first as they were to Saturn, his father. The single example of Lycaon, who according to Pausanias, made him an offering of a child, or according to Ovid, a prisoner of war, was not followed: on the contrary, that prince even drew upon himself thereby, the indignation of all the world. At length however he had occasional imitators, but Cecrops, upon his arrival at Athens, abolished this cruel superstition altogether.

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What victims
were commonly
offered to him;—
his oracles.

The most common victims offered to this god were the she-goat, and the ram, the white bull, whose horns they took great care to gild. Frequently, without any victim, they made him an offering of flour, of salt, and of incense, especially at Rome; for at Athens they always sacrificed to him an ox. When he represented Vejovis or Jupiter the avenger, the sacrifice of atonement presented to him was a she-goat. Under this name he had a temple at Rome near the capitol, where he was represented with arrows in his hands, to signify that he was always in readiness to execute vengeance upon criminals. Among the trees, the oak and the olive were consecrated to him. If we may believe Cicero, he was worshipped by none more religiously, than by the Roman ladies: *a matronis Romanis castissime cultus*, says that author.—He had three oracles, that of Ammon in Libya, that of Dodona, and that of Trophonius, which have already been spoken of under the article of oracles, in the first volume.

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Her nativity
and nurture.

SEVERAL countries contend for the honour of Juno's birth, especially Argos and the island of Samos, where she was honoured with a peculiar worship. If we rely upon Homer, she was nursed by Oceanus and Tethys, but as there always is a variety of contradictions in those ancient traditions, there was one which imported that she had been brought up under the care of Eubæa, Porcymna, and Acræa, the daughters of the river Asterion. Others again maintain that the Hours were entrusted with the care of her education.

Her family,
name, and mar-
riage.

She was the daughter of Saturn and Rhea, and sister of Jupiter, Neptune, Pluto, Vesta, and Ceres. The Greeks called her Hera, the la-

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dy, or Megal, the great: whereas among the Romans the name of Juno was derived from Juvans, helpful, and consequently had the same original with Jupiter, as Juvans-pater. She was also called the queen; for, having married Jupiter, she became the chief goddess of the Pagan world.—This marriage was the effect of the tenderest passion. Having loved the young princess from her earliest infancy, at length, to gain her compliance with his fond desires, Jupiter made the air extremely cold, and transformed himself into a Cuckoo, that Juno might receive him into her bosom, which she accordingly did; a poetical figure that gave an indirect view of the success of an intrigue. Mount Thornax, the scene of this adventure, was from that time called the Cuckoo mount. At length Jupiter married his mistress with all possible solemnity; and the nuptials were celebrated, according to Diodorus Siculus, in the territory of the Gossians, near the river Therene, where was still to be seen in his time a temple kept by the priests of the country. There, continues the same author, they solemnize, every year, the memory of those nuptials, by a faithful representation of what passed, according to the traditions that remained concerning them; a very authentic testimony, since nothing is a better proof of the truth of a fact than ancient customs and festivals founded thereon.—Servuis recites a fable relative to these nuptials. To make them more solemn, says he, Jupiter ordered Mercury to invite to them, all the gods, the whole human race, and all animals. Accordingly, all come except a nymph named Chelone, who was so disdainful as to ridicule the match, and refused to be of the party. Mercury, upon his return to Olympus, finding Chelone alone absent, went down again to the earth, in quest of her. He found Chelone at her house upon the banks of a river; whereupon he threw her head foremost into the river and transformed her into an animal of the same name, which from that time was condemned to carry its house upon its back; and as a punishment for her raillery, he condemned her to

eternal silence. This animal is the tortoise, which the Greeks called Chelone; and it is easy to see that similitude of names and other circumstances had given rise to the fiction and metamorphosis. The tortoise from that time became the symbol of silence, upon medals both of the gods and the Roman emperors. Symposius has a pretty sentiment alluding to the use that was made of the shell of that animal in the construction of musical instruments: *viva nihil dixi, quæ sic modo mortua canto.*

Her jealousy.

Juno very soon became proverbial for jealousy, of which her husband's vices were truly a sufficient cause. Juno, says Pausanias, was, upon a certain occasion of which we are ignorant, so much displeased with Jupiter, that she retired into Eubœa in great disgust. Jupiter not being able to appease her, went to consult Cetheron, the wisest man of his time, then reigning at Plataea. He counselled Jupiter to provide a wooden statue dressed in the style of a fine woman, and parade through the town with it by his side, causing it to be reported at the same time that he was going to be married to Plataea the daughter of Asopus. This counsel being followed, the news presently reached Juno, who repairs immediately to Plataea, and meeting with Jupiter and his pretended mistress, she becomes furious, lays violent hands upon the garments of the young spouse, but finds it to be only a statue. Overjoyed at the disappointment, she readily pardoned Jupiter for putting the cheat upon her, and became heartily reconciled to him. In memory of this event that people celebrated a festival which they called the Dædala, from the ancient name of wooden statues.—But this was not the only time that this divine pair quarrelled: Jupiter must have been provoked in earnest by his consort, when, as a punishment, he suspended her between heaven and earth by a golden chain, and with a violent blow of his foot, drove Vulcan from him, for offering to set her at liberty.—Juno sometimes took revenge, for the inconstancy of her spouse, upon the fruit of his intrigues.

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Apollodorus says she sent two dragons to devour Hercules in his cradle; that she persecuted him through all his life, and that to compass this cruel design, she assumed the figure of an Amazon. She also drove Bacchus into madness. We shall pass over the persecutions she practised upon Jo, Calisto, and many of her other rivals in the affections of her roving husband.—The bad humour of this goddess towards Jupiter made Porphiry allow her a place only among the evil Genii—those malevolent Genii whom that author paints in such lively colours, that the apologists for the Christian religion could not have given a more hideous representation of them.

Her offspring. The ancients are not agreed as to Juno's offspring. Hesiod, after telling us she was the last of Jupiter's wives, attributes to her, four children, Hebe, Venus, Lucina, and Vulcan; who according to later mythologists, have not, all of them, Jupiter for their father. Apollodorus gives this goddess only three children, Hebe, Illithyia, and Arge: others add to these Mars and Typhon, upon the authority of a hymn attributed to Homer. It further appears that the mythologists have allegorised these generations, since they tell us that this goddess conceived Hebe by eating lettuce; Mars by touching a flower; and Typhon by means of vapours which arose from her striking the earth; all of which allude to some mysteries of nature, whose explanation would be useless, were it practicable.

The manner of representing her. The statues of Juno did not always represent a single goddess, but had relation to several.

Thus they had somewhat the character of Palas, of Venus, of Diana, of Nemesis, of the Parcæ, and other goddesses; so that they might be regarded as that kind of statue, which were called Panthæan. However, the more common way of representing her, was under the figure of a majestic woman sitting upon a throne, holding in one hand a sceptre and in the other a spindle, having upon her head a radiant crown: Iris or the rain-

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bow encircled her head; for Iris the daughter of Thaumas was looked upon as her messenger; a circumstance celebrated among the poets, but to be referred to Juno only so far as she was a physical divinity, and taken for the air, whose humidity is declared by Iris or the rainbow.—Cicero tells us in what manner they represented Juno at Lanuvium, different from that in which she was represented at Argos and Rome, having a goat's skin, a javelin, a little buckler, and sandals crooked at the point. Whence that author seems justly to conclude; that the idea they had formed of Juno at Lanuvium, must have been different from what it was at Argos or Rome. Pausanias thus describes the Juno of Argos. As you enter the temple, says he, you see upon a throne the statue of that goddess, of an extraordinary size, all of gold and ivory. Upon her head she wears a crown, over which are the Graces and the Hours. She holds in one hand a pomegranate, and in the other a sceptre, at the end of which is a cuckoo. The allusion of the cuckoo is explained above: as for the pomegranate, it alluded, no doubt, to some scandalous mystery, respecting which the author says he chuses to be silent. Around the throne also were the three Graces. But we must observe that this statue of Juno was comparatively modern, as Polycletes made it. However, near the statue of Hebe, which accompanies this statue of Juno, there was another of that goddess very ancient, which stood upon a column; and Clemens of Alexandria on the authority of the ancient poets, says this goddess was represented at Argos, in remoter times, by a simple column.

Her attributes
or dominion.

As some peculiar attribute was given to every deity, those of Juno were kingdoms, empires, and riches. Accordingly these were what she offered to Paris, if he would adjudge to her the prize of beauty. She was also believed to have a particular care of the dress and ornaments of females; and for this reason you see her represented in her statue with her hair elegantly adjusted. Hence it came to

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be a proverbial phrase, that the attire-women presented the mirror to Juno.

Her multipli- This goddess was called Sospita, because she
city of names. watched over the healthful state of the air, whose

intemperature is the principal cause of diseases.

She had three temples under this name; one at Lanuvium, and the other two at Rome. And Cicero informs us that the consuls, before they entered upon their office, were obliged to offer a sacrifice to her.—Under the name of Queen, she had a statue at Veii, which was transported to the Aventine mount under the dictatorship of Camillus, where it was consecrated by the ladies of the city. So much was this statue revered, that none but her priest dared to touch it.—When Juno presided over women in child-bed and was confounded with Diana, she was called Lucina, and was represented as a matron holding a cup in her right hand and a spear in her left, with this inscription *Junoni Lucinæ*. Sometimes she was represented sitting upon a chair, holding in her left hand a child in swadling clothes, and in her right a flower resembling a lily; or else a whip, which signified a happy delivery. Of the castigation, by the by, which the pregnant women used voluntary to submit themselves to, for the purpose of procuring a happy delivery, we have spoken in the first volume page 328, when treating of the festival called Lupercalia. Women in child-bed invoked Juno also under the name of Opigenia, and Populonia, which last was given her on account of the public prayers that were put up to her by the people: also they invoked her under the name of Matuta, in honour of which she had a temple at Rome. And because she presided over the day of nativity, she was called Egeria, and Natalis.—When she presided over marriages, she had the name of Juba, and Pronuba, as it is seen in Virgil: and under the former name she had an altar in the street called Jugaria. All who entered into wedlock offered this goddess a victim, from which they took the gall bladder and

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threw it behind the altar. As the goddess of marriage she had also the surname of Domiduca, because she had the care of conducting the spouses home. In the same capacity she was called Uxia, Cinxia, Gamelia, and Zygia.—Juno was surnamed Calendaris, because the calends of each month were sacred to her, at which time sacrifices were regularly offered her. She was called Novella or Februaria, because the pontiffs paid her a peculiar worship on the first day of February.—Juno, styled Moneta, had a temple at Rome, where she was represented upon medals with the instruments of coinage, the hammer, the anvil, the pincers, and the die. Others insist however, that Moneta is derived from *moneo*, I warn, or advise, because a little before the Gauls besieged Rome, she had advised the people to buy a sow big with young, &c.—We have in Boissard a fine monument dedicated by Claudia Sabbatis to Juno Placidæ, the gracious or the benign; where this goddess appears sitting between Vesta who holds a torch, and Mercury who bears a branch of laurel. She is called Tropæa by Lycophron, because she presided over triumphs.—To this goddess were given other names and surnames, some of them derived from the places where she was worshipped, and others from some attributes that were peculiar to her. Of the former class, was the name of Samia, which she derived from the peculiar worship that was paid her at Samos; and that of Lacinia, from a promontory in Italy, where she had a temple; besides numerous others too tedious to mention. Of the latter class, was the surname of Aerian, because she was taken for the air; and Boopis, on account of her large eyes; and Caprotina on account of the skin and horns of the goat which she wore upon her head, &c.

The universa-
lity and solemn-
ity of her worship.

Of all the divinities in the pagan world there were none whose worship was more solemn and more universal than that of Juno. The history of the prodigies she had wrought, and of the vengeance she

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had taken upon those who had slighted her, or who had in any manner compared themselves to her, had so inspired mankind with awe and dread of her character, that no means were omitted to mitigate and appease her temper, when she was thought to be offended: so that authorities are not wanting to prove that her worship was even more solemn and more extensive than that of Jupiter himself. It was not confined to Europe alone, but found its way into Asia, especially into Syria; and into Egypt and other parts of Africa: that is to say the Syrians mixed the Greek ceremonies of the worship of Juno with those of Astarte; and the Egyptians did the same with regard to their Isis.—There were every where through Greece and Italy, temples, chapels, and altars, dedicated to this goddess, and in places of distinction they were most numerous. Many of the names of this goddess which we have above cited declare the places where these temples, chapels, &c. stood, or carried some allusion to the occasions of their being erected; and there is no doubt but upon each of these occasions some new ceremony was added, though history seldom mentions it. Among the celebrated towns, there were three that paid more particular worship to Juno than others, namely, Argos. Samos, and Carthage. The priestesses of the Juno of Argos were highly respected in Greece; and their priesthood served to distinguish the principal eras in the Grecian history. We may easily judge in what high veneration Juno was held by the women, since their guardian deities were, from her, called Junones, as those of men were denominated Genii.

Her consecrated animals and sacrifices.

From among the birds, we learn that the hawk, the goslin, and above all the peacock, were sacred to Juno. The last frequently accompanies her statues, and in consequence of her superior partiality to it, she placed in its tail the eyes of Argus after Mercury had put him to death. If we may credit Elian, the Egyptians

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consecrated to her the vulture. Among the plants, dittany and poppy were offered her by the Greeks when they took her for Juno Lucina. Lastly, among animals, there were none more particularly consecrated to her than the ewe lamb, which was the most common victim offered to her in sacrifice. It was also usual to offer up to her a sow on the first day of every month. It was common for the wife of the high priest of this goddess to officiate in these sacrifices; and in this capacity she was called the queen, as the high priest her husband was called the king. Pausanias says that when the Elians sacrificed to Juno, whom they called mistress, they used no wine in their libations; and he adds that they sacrificed in the same manner to Juno Ammonia.

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SATURN.

Saturn's reign
in Italy called the
golden age.

ALL the Latin authors are unanimously agreed that Saturn reigned in Italy after Janus, who had received him into his dominions, upon his being dethroned by Jupiter. But we shall see in the history of Janus, that this Saturn, to whom Janus had given so kind a reception, could not have been the Titan prince who was dethroned by Jupiter; as, according to chronology, that prince must have reigned in Italy 150 years before the time of Janus; nor could his reign, which was full of wars, bloodshed, and all sorts of crimes, have justified the character of *golden age* attributed to the reign of that Saturn who lived in the time of Janus, with whose history that of the Titan prince has been erroneously blended. That Saturn who was cotemporary with Janus governed his kingdom with so much justice and equanimity, that he was not only adored by his subjects, but signalized the period of his reign among succeeding generations, as the golden age. In reality, that prince abolished distinctions, and put all his subjects

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upon an equality; even property was held in common, as if all earthly blessings had been but one patrimony. It is on this article that Ovid's poetical talent shines with peculiar lustre.—Diodorus Siculus tells us, "when this prince came to the throne, he propagated his fame and renown to the different quarters of the world, by polishing and improving his subjects who had hitherto led a savage life. He established justice and equality every where; so that his subjects became remarkable for their humane and beneficent disposition, and by consequence were extremely happy. He reigned chiefly in the western countries where his memory is still held in veneration. Accordingly the Romans, and the Carthaginians, and all the people of the neighbouring provinces, instituted festivals and sacrifices to his honour; and several places were consecrated to him by their names. The wisdom of his government had, in a great degree, banished vice, and gave men a taste of an empire of innocence, peace, and felicity. Hesiod gives a happy description of it to this effect:

"These were the subjects of old Saturn's reign:
Like gods they liv'd, with bosoms void of care,
To toil and pain estrang'd. Cold age ne'er shook
Their vigorous limbs; but in eternal feast
They pass'd the joyous time: then full of days,
As if o'ercome by gentle sleep, they died.
In life each good was theirs; the fruitful earth,
Spontaneous, pour'd perpetual harvests forth,
Which in glad ease, they quietly enjoy'd.
And when descending to the grave, in dust
They shrouded lay, their souls by Jove's high will,
Were guardian genii made; in airy forms,
To wander earth, and bless the kindred just;
Unseen, observing every deed of man,
Of wealth and bliss th' awarder's here below."

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The saturnalia and other circumstances confirm that tradition.

To preserve the memory of that happy period of equality, the servants during the festival of the saturnalia, that was celebrated in honour of Saturn in the month of December, sat at table with their masters, or, according to some authors, they were served by their masters in turn.—The mountain afterwards called the Capitoline mount, in former times went under the name of the Saturnine mount; and if we believe Dionysius of Halicarnassus, and Justin, all Italy was formerly called Saturnia—proofs of the authenticity of Saturn's history, that may be relied upon in preference even to the testimonies of authors, who not being cotemporary with the facts, have not the infallibility of names and customs which originated at the very time.

Cicero and others regard the history of Saturn as an allegory.

Cicero in his treatise on the nature of the gods, where he introduces two philosophers discoursing on this subject, seems to have considered Saturn's history only in a physical light, when one of his speakers says he was that god who governed the course of the times and the seasons; agreeably to what his name signifies in Greek: for *Cronos*, which is the Greek name of Saturn, if you give it the aspiration, is the same with *chronos*, or time. Thus, according to Cicero, when it was said that Saturn devoured his children, it was a plain allegory taken from the devouring or consuming effects of time upon all things: *Tempus edax rerum*; as it is in Horace. In like manner the name of Saturn, which the Latins gave to this god, signified according to that author, one who is full of years.—Other philosophers refer what is said of Saturn, only to the planet which bears that name, being the greatest and highest of all. And from that planet they draw many allegories; thus, according to them, what the poets say of the prison of Saturn, where he is chained by Jupiter, signifies merely that the malignant influence emitted by the planet Saturn, was corrected by the milder influence that proceeded

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from Jupiter. In like manner they believed that Saturn as a planet, being cold and dry, overruled persons of a melancholy and splenetic disposition. As to the seasons of the year, the same planet presided over autumn, and in the week over the seventh day.—The Platonic philosophers, according to Lucian, fancied that Saturn, as being nearest heaven, because he is the most distant from us, presided over contemplation. But let us wave any further account of these vain subtleties

Gerard Vossius justly distinguishes several Saturns. It is even thought, as we find in the Book of equivocal names, which some of the learned ascribe to Xenophon, that in the earliest times most kings took the name of Saturn: but not to vouch for a fact which is no where to be found except in that work, whose authority is uncertain, the most ancient Saturn according to Vossius, is Adam himself; the second is Noah; the third is spoken of by Sanchoniathon under the name of Il, which Eusebius takes to be only a contraction of Israel, that is Jacob. The fourth is Moloch, a god of the Syrians, who appears to be Abraham, from the affinity that is observable between the history of one and the other. The fifth is the Titan prince whom Jupiter threw in fetters: and the sixth is the subject of this article, who reigned in Italy in conjunction with Janus, and whom we have even confounded with that prince, giving the one two faces as well as the other.

His worship. To say something now of the worship of Saturn, we shall observe in the first place that it was neither so extensive nor so solemn as that of his son Jupiter: and it seems that his cruel treatment to his children, caused him to lose that superiority which undoubtedly he otherwise would have had over the rest of the gods; whereas Rhea his wife, for the zealous concern she displayed, to save her children from the cruelty of her husband, preserved her superiority, and caused her

to be worshipped over the whole pagan world as the great mother of the gods.—However, several places are distinguished for the worship paid to Saturn; though it was chiefly among the Carthaginians that he was particularly honoured. The ancient Gauls and the neighbouring nations were also distinguished votaries of Saturn. No one doubts that human sacrifices were offered to him as well as to Moloch, especially in the Gauls and at Carthage: and this barbarous custom continued in that city till the Romans made themselves masters of it. It was also practised in Italy, though it did not subsist there long. Dionysius, who was better versed in the antiquities of Italy than any other author, tells us that Hercules, upon his return from Spain into Italy, abolished it entirely; and having erected an altar to that god upon the Saturnine mount, offered him a sort of victims made of paste in the human figure, by way of reconciling the prepossessions of the people for their old custom.—The same author enumerates the places and cities where Saturn was worshipped; and informs us that Tatus, A. Sempronius, M. Minutius, and Atracinus, dedicated temples to him, and appointed festivals and sacrifices to his honour. Macrobius informs us that Tullus Hostilius likewise consecrated a temple to him; and that under this prince the Saturnalia were founded. This god had likewise a temple near the Capitol, which Valerius Poplicola converted into the public treasury, because in the golden age of Saturn's reign, no thefts were committed.—Ancient writers say that it was the custom to sacrifice to this god with the head uncovered, whilst on the contrary it was generally veiled during the sacrifices made to the other celestial gods.

The manner
of representing
him.

There are but few monuments of Saturn to be found in the Antiquaries. Boissart, however, gives us an image of him, which represents an old man leaning upon the trunk of a tree, around which a serpent wreathed itself. He is also to be seen on the consular medals, as

an old man with a scythe behind him. He was generally represented as a very aged man, stooping forwards, with a scythe in his hand, to denote that he presided over agriculture, which he had taught the Latins. Under this figure however, Saturn is generally considered as the symbol of Time, who insensibly mows down all sublunary things with his relentless scythe, into the abyss of destruction. He sometimes has a serpent in his hand, with its tail inserted into its mouth, forming a hoop as a further symbol of eternity.—If he was sometimes represented with his feet chained, it signified, says Apollodorus, that the seeds of the earth, over which he presided, are bound inactive till the time of his festival, when they begin to shoot forth, and grow.

SECTION FOURTH.

JANUS.

Janus came from Thessaly 150 years after the time of Saturn the Titan prince.

ALL the Roman historians agree that this prince reigned in Italy when Saturn retired thither, and that this god was invited to partake of his crown, and afterward succeeded him; Picus the son of Janus being too young to reign. The

Ancients are unanimously of opinion that Janus was not a native of Italy, but that he came thither from the country of the Perrebi, a people in Thessaly, who dwelt on the river Pireus. Some authors say that he was the son of Apollo; others that he was the son of Coelus and Hecate; but such fabulous uncertainty implies that there remains no authentic memorial of his parentage. As Janus arrived in Italy before Saturn, and, having established his empire, received him in his dominions, on that account he was first named in commencing a sacrifice, and was honoured with the appellation of father.—The learned Don Pezron is the only one who denies that Janus reigned in Italy, stating that he was only one of Saturn's lieutenant-generals.—The learned Ryckius,

speaking of the colony which Janus brought with him from Thesaly, makes the time of his arrival in Italy to be 150 years before the arrival of Æneas in the same country, and consequently 146 years before the taking of Troy; Æneas having landed in Italy about four years after the destruction of that city. Here then arises a great difficulty as to the propriety of the general voice of antiquity, that Janus received Saturn into Italy; for chronology by no means corresponds with it. Theophilus of Antioch assures us, on the authority of Tullus, that Chronos or Saturn lived 321 years before the taking of Troy; which supposes about 150 years between Saturn and Janus: and indeed, Minos I. who was the son of Jupiter, and grand-son of Saturn, lived 225 years before the Trojan war; and he had a son named Lycastus, who was father to Minos II. whose son assisted at the siege of Troy. Whence we ought to conclude that one Saturn actually did arrive in Italy long before Janus; and, as all antiquity attests that Janus and Saturn were cotemporary, we must suppose that the prince who was received by Janus, was, after his apotheosis, denominated Saturn.

Having made conquests there, he associated in his empire an exiled prince called Saturn.

Janus having come to Italy with a colony as we have said, drew to his party many of the natives, and with their assistance, made himself master of a part of the country which lies between the Liris and the Tyber; and having taken possession of a mountain, built there a city called after himself, Janiculum. About this time, Saturn, banished from his country, landed in Italy; whereupon, Janus gave him a kind reception, and made him an associate in his empire. Saturn built a fortress near Janiculum and called it Saturnia. The country reduced by Janus was afterwards called Latium, because it was Saturn's retreat: before this, it was called the country of the Aborigines.

The divine honours that were

It is certain that Janus as well as Saturn received divine honours: accordingly, from the

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paid him; and the manner of representing him.

time of their auspicious reign, Janus was looked upon as the god of peace; in token of which,

his temple was never shut but when the whole Roman empire enjoyed a cessation from war; which happened only three times during a space of 700 years. Neither Janus nor Saturn however, was ever reckoned among the great gods or gods of council. Thus we are only to look upon them as gods Indigites, as Æneas was, who after them received the same honours in Latium.—According to mythologists, says Macrobius, every family in the time of Janus, was full of religion and sanctity. Therefore divine honours were ascribed to him, and to him all the passages to or from the houses were consecrated. They set up his altars before the gates to denote that he presided over the passing and repassing: even his name signifies that he presided over all the gates, which were called Januæ.—In the worship that we ascribe to this god, says Macrobius, we invoke Janus Geminus, Janus Pater, Janus Junonius, Janus Consivius, Janus Quirinus, Janus Patulcius and Clusivius. We invoke him under the name of Geminus or double faced, because he knew the past, and foresaw the future: we call him Pater or father, as being the god of gods: he is called Junonius, because he presides over the entrance not only of January or the new year, but of all the other months, which are under Juno's dominion; and it is for this reason, says Vorro, that twelve altars were consecrated to Janus, corresponding to the number of months: we call him Consivius, from *conserendo*, on account of the propagation of mankind, whereof Janus is the founder: he is called Quirinus, from his warlike virtues; this name being taken from the spear which the Sabines call Curis. we call him Patulcius and Clusivius, because his folding doors are open in time of war and shut in peace; the origin of which denomination is as follows: in the war which the Sabines made upon the Romans, to be revenged for the rape of

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their daughters, the latter attempted to shut the gate, since called *porta Janualis*, which was at the foot of the hill called *Viminalis*, to prevent the enemy from getting possession of it; but after it was closed, it opened again of itself, and the same thing happened three times; and finally, not being able to keep it shut, many of the soldiers were obliged to stand in arms at the entry to defend it. There now ensued a very bloody engagement, at a small distance from the gate, and the report spread that the Romans were overcome by Tattius. In consequence of this discomfiture, those who guarded the entry fled; and when the Sabines were likely to get possession of the gate, it is said that from the temple of Janus issued a torrent of boiling water, which discharging itself through the gate, suffocated and drowned the whole of the enemy. From that time it was decreed that this gate should be opened in time of war, to give admission to that god who had come to the assistance of the Romans.—Zeno says Janus was the first who built temples and instituted the ceremonies of religion in his country, and that this was the reason why these ceremonies, since his time, were ushered in with mentioning his name.—Janus was said to have two faces, because, upon sharing his kingdom with Saturn, he caused medals to be struck representing on one side a head with two faces, to signify that his authority was divided between Saturn and himself, and that his dominions were to be governed by the counsils of both. Plutarch however assigns another reason for it: “it was, says he, to teach us that this prince and his people had by the counsels of Saturn, passed from a wild and rustic life, to a life of politeness and harmony.” Indeed, that prince taught them to cultivate the ground and to live in peace, which caused that happy period to pass for the golden age, when Italy, under his auspicious sway, applied itself during a profound peace, to the improvement of the arts and sciences.—The monuments we have extant of Janus, generally represent him with two faces or heads back to back, and each with a beard: some-

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times the two heads are crowned, and sometimes one or both are without a beard; sometimes they carry the basket of Serapis denoting abundance, in the angle between them: sometimes too, we find him represented on monuments with four heads, when he is called *Janus quadrifrons*. Some authors have maintained, that as Janus reigned jointly with Saturn, when he is represented with two heads, one referred to himself and the other to Saturn; and that when his monuments have four heads joined back to back, they refer to Janus, Saturn, Picus, and Faunus, the first kings of the country. Others again, allege that Janus with four heads allude to the four seasons of the year.—Some undertake to prove that Janus was the sun, who as such is represented double, because he is master of both the gates of heaven, which he opens when he rises, and shuts when he sets. They also say he is first invoked when sacrifices are made to any of the other gods, that through him as keeper of the gates of heaven, access may be obtained to the deity for whom the sacrifice is designed. His statues are often marked on the right with the number 300, and on the left with 65, to signify the measure of the year, which is principally the sun's effect.—Macrobius says that Janus was also represented with a key and a staff or rod to denote that he was keeper of the gates and highways; but these symbols are not to be found upon any monument, no more than the dragon or serpent which formed itself into a circle, by inserting its tail into its mouth, as we have it in the same author; which latter is rather the symbol of Saturn when he is taken for Time or Eternity.

SECTION FIFTH.

JAPETUS, ATLAS, PROMETHEUS, &c.

Japetus, the ancestor of the Greeks had little fame.

JAPETUS, says Hesiod, married the fair Clymene, the daughter of Oceanus, by whom he had the great Atlas, the crafty Prometheus, and the foolish Epimetheus.—Japetus had settled in

Thessaly, where he became very powerful; but being of a wicked and mischievous disposition, he gained greater reputation by his children, than he did by any good deeds of his own. The Greeks however, looked upon him as the founder of their race, being unable to trace their origin further back than to him: and hence they usually called decrepid old men Japets, as we are told by Hesychius and Suidas.

There were several Atlases:—the Titan and his brother Hesperus settled in the west of Africa.

There are commonly reckoned three princes who bore the name of Atlas; the first was king of Italy, the second reigned in Arcadia, and the third was the son of Japetus, of whom we are now to speak: it is also probable that some of the successors of this prince bore the same name, as we find the name of Atlas in the history of Perseus, and in that of Hercules, both of whom are later than the first Titan prince.—Atlas had a brother who also came and settled in the west of Africa, which probably procured him the name of Hesperus; whence the Greeks called all the countries to the west of them Hesperia. M. Le Clerc, however, derives this name from a Hebrew word that imports *beautiful*; hence the name of the celebrated gardens of the Hesperides, because the gardens in Mauritania Tingitana were very fine of their kind; and bounded with orange groves and citrons, which the poets have taken the liberty to call golden apples, and to represent the mastiffs that watched over them, under the figure of dragons.

The history of Atlas, the Hesperides, and the golden apples in the garden of the Hesperides.

Few persons in antiquity are more celebrated than Atlas the Titan prince. All the ancients agree that he gave name to that ridge of mountains which runs across a part of Africa from east to west; also to the Atlantic ocean, and the island Atlantis.—Diodorus Siculus thus relates the history of this celebrated Titan. “After the death of Hyperion, the other sons

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of Uranus divided the kingdom among them. The two of the greatest renown were Saturn, and his grandson Atlas. The maritime places having fallen to the lot of Atlas, this prince gave his name to the Atlantes, his subjects, and to the highest mountain in his country. The country itself was called Hesperitis, from Hesperis, the daughter of his brother Hesperus, whom he married. He is said to have excelled in astronomy, and to have been the first who represented the world by a globe. This is the reason of its being alleged that Atlas propped the heavens with his shoulders, a fable evidently alluding to this invention. He had several sons, but Hesperus distinguished himself the most by his piety, his justice, and his generosity. Having ascended to the highest summit of mount Atlas to observe the stars, he was suddenly carried away by an impetuous wind, and was never more seen. The people much moved with his fate, and bearing in mind his great virtues, decreed him divine honours, and consecrated to his name the highest of the planets. Atlas had also seven daughters, who were called Atlantides from the name of their father, and Hesperides from that of their mother; but their proper names were Maia, Electra, Taygeta, Asterope, Merope, Alcione, and Celæno. They are said to have been of such extraordinary beauty and wisdom, that their fame reached Busiris king of Spain, whose imagination became so enraptured, that he formed designs to make them captives. His accomplices having entered their country, found the daughters of Atlas diverting themselves in a garden, seized upon them, and flying precipitately to their ships, put them on board; but Hercules having surprised them when they were taking a repast near the shore, and being informed by the young virgins, of the misfortune that had befallen them, he slew all their ravishers, and restored them safe to their afflicted father. That prince, in gratitude to Hercules, made him a present of the golden apples which he had come in quest of.—The mythologists are very much divided as to those apples;

for some say there actually grew golden apples in certain gardens of Africa, which belonged to the Hesperides, and were kept by a dreadful dragon that never slept. Others allege that the Hesperides were possessed of such fine flocks of sheep, that by a poetical license the surname of golden was given to them, as it had been to Venus on account of her beauty. Others again will have it that these sheep were only inclining to the colour of gold, and that by the dragon above mentioned we are to understand the shepherd that kept the sheep, a man of extraordinary strength and courage, who put to death such as attempted to rob him of any of his flock."——Atlas not only gave Hercules the present which Diodorus mentions, but also taught him astronomy; the science which he had studied with great assiduity and success. As Hercules was the first who brought into Greece the knowledge of the sphere, he also acquired a great reputation by this means; and hence it was feigned that Atlas rested upon his shoulders the burthen of the world; which as Diodorus observes, is only a fabulous manner of relating a true matter of fact. Thus we may easily judge that Atlas was a man distinguished by his talents; that he applied himself to speculative sciences, and especially to astronomy; and that his making use of the sphere which he had invented, together with the height of the mountains from which he made his observations, were foundation sufficient for the fable, that he bore the heavens upon his shoulders.—But, to return to the Atlantides: "they were says Diodorus Siculus, beloved by the most illustrious of the gods and heroes, and had sons by them, who in after times became as renowned as their father, and were the founders of many nations. The oldest of them had by Jupiter a son called Mercury, who was the inventor of several arts. They are said to have been very intelligent, and for this reason they were revered as goddesses after their death, and placed in the heavens under the name of Pleiades. They had also been called nymphs, as all women were so called in their country.

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Fable of the Hesperides transformed into the constellation of the Pleiades.

The fable of the Hesperides or Atlantides being transformed into the constellation of the Pleiades in the bull's head, was also founded upon the discovery or observation made on those stars by their father, who called them Pleiades after his daughters; another name which they derived from Pleione, by which their mother was also called. As one of these stars, namely Merope, has not been visible for a long time, she is said to have hid herself for shame that she had married a mortal, while her sisters had been wedded to gods. Here we see an astronomical fact blended with history; for it is true that six of Atlas' daughters matched with Titan princes, who generally received divine honours, and that Merope married Sisyphus, who was not of that family. But, according to a tradition better vouched by the ancients, this Pleiad was Électra the wife of Dardanus, who had disappeared at the Trojan war, that she might not be a spectator of the misfortunes of her family. Hyginus relates this fable with circumstances that will help to point out the historical fact that may have given rise to it. "Electra, says he, being grieved to witness the unseasonable gaiety of her sisters at the time of Troy's disaster, left the zodiac, and withdrew towards the Arctic or north pole, moving in the disorder of a person overwhelmed with the distracting sorrows: on account of her dishevelled and neglected hair she got the name of Comet." Upon the authority of Smyntes, Avienus adds to the above, that Electra appeared again to mortals from time to time, but always with the appendages or insignia of a comet. Be all this as it will, we reckon seven stars in the constellation of the Pleiades, says Ovid, though only six of them are visible.

Prometheus;—
cheats Jupiter;
steals fire from

Prometheus became very famous by means of the following fable. Being a man of a subtle and crafty genius, he attempted to put a cheat upon

heaven; is tempt- Jupiter in a sacrifice, and thereby to find out whe-
 ed by Pandora; ther he was really worthy of the title of god.
 and bound on
 mount Caucasus: Having for this purpose slain two oxen, he stuff-
 ed one of the skins with the flesh, and the other with the bones
 of the victims; whereby Jupiter was outwitted, as he made choice
 of the latter: for which disgrace the god resolved to be revenged
 of all mankind, by taking from them the use of fire. But Prome-
 theus, with the assistance of Minerva, whose advice had already
 been useful to him in animating the body of a man which he had
 formed of tempered clay, got up to heaven, and approaching the
 chariot of the sun, stole from thence the sacred fire, which he
 brought down to the earth in a *ferula*. Jupiter, incensed at this
 daring and audacious enterprise, ordered Vulcan to form a woman
 endowed with all feminine perfections: whence she was called Pan-
 dora. The gods having decorated her with choicest gifts, and with
 a box full of all kinds of misery, sent her to Prometheus. This
 prince suspecting the trick, would have nothing to do with her;
 but Epimetheus, to whom she next offered herself, was so capti-
 vated with her charms, that he married her, and had by her Pyr-
 rha the wife of Deucalion. His curiosity too had led him to look
 into the fatal box, from which as soon as he opened it, there is-
 sued a deluge of miseries which have overrun the earth ever
 since. He shut it again in haste, but Hope, solitary Hope, was all
 that remained, which consequently is the only blessing that sus-
 tains wretched mortals. Jupiter, vexed that Prometheus had too
 much sagacity to be ensnared by so exquisite an enchantress, or-
 dered Mercury to carry him to mount Caucasus, and bind him
 fast to a rock, whither a monster, the daughter of Typhon and
 Echidna, in the form of an eagle, was sent to prey eternally up-
 on his liver; which grew as much by night as the eagle devoured
 by day.—Hesiod makes no limit to Prometheus' punishment,
 which, on the contrary, he says was to be eternal; but other authors
 limit its duration to the space of thirty thousand years: nor does

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the same author says that Jupiter had recourse to the assistance of Mercury, but that he himself bound that unhappy wretch, not to a rock, but to a pillar. Hercules, however, delivered him some years after, or according to some, Jupiter himself, as a reward for his service in revealing to him the oracle of the Destinies who had foretold that the son of Tethis should be more powerful than his father, and that consequently he ought to lay aside his design of marrying her, lest he should be dethroned. But as he had sworn to keep Prometheus bound to Caucasus for the space of time above mentioned, to evade the violation of his oath, he ordered him always to wear upon his finger a ring with a small fragment of the rock of that mountain fastened thereto: and according to the ancients, this is the original invention of the ring. — This fable is related very differently by some ancients. Durius of Samos alleges that Prometheus was banished heaven for aspiring to marry Minerva: and this is given as the reason why this goddess is so frequently a joint subject of the fable.

Explanation of
the fable.

This fable contains nothing mysterious, being only a continuation of the history of the Titans, told after the manner of those times, which always blended something of the marvellous with matter of fact. This therefore seems to be the most probable explanation of it. Prometheus, Jupiter's cousin-german, in all probability was not exempt from the persecution with which he harrassed the other Titans; and this is easily accounted for from the mere ambition of the Cretan prince, without supposing any other motive. As Prometheus retired into Scythia which he dared not quit so long as Jupiter lived, that god is said to have bound him to mount Caucasus, by Mercury's hands, because Jupiter made use of this lieutenant of his, to distress Prometheus, and keep him from removing. This prince, greatly devoted to astrology, frequently retired to mount Caucasus, as to an observatory, where he contemplated the stars, and was preyed upon by continual vexation,

for being obliged to lead so melancholy a life, and to pass his days in so uncomfortable a situation; which gave rise to the fable of the eagle or vulture that preyed upon his liver daily, so continual was his vexation. The Scythians were at that time extremely savage, and lived without laws, either written or traditional; when Prometheus, a polite and learned prince, introduced among them the arts of civilization, taught them agriculture, Physic, &c: which gave rise to the hyperbolical expression, that he had formed a man, whom Minerva (the goddess of science) had animated. But we find another explanation of this part of the fable in Lactantius, who takes it to have no other foundation, but that Prometheus was the first who taught the art of making statues of clay; whence, by a hyperbole not unusual, he was said to have formed a man; as it was afterwards fabled of Dedalus, that he had made his statues to walk, because he first shaped the legs distinctly. This explanation is not a little confirmed by a fine monument that has escaped the injuries of time, which may be seen in the first volume of Montfaucon's antiquities: it represents Prometheus forming a man with a chisel, which plainly indicates the improvement he made in the art of statuary. Minerva is there introduced because, according to Lucian, she animated the work of Prometheus. There you likewise see Psyche because she was the symbol of the soul, the inspiration of which by the skill of Minerva, was only wanting to render the work of Prometheus perfect.—As to the fable of his theft, some authors tell us that it was his having taught man the use of fire, which gave rise to it. But is it probable that this was a thing so long unknown, even among the most barbarous nations! On the contrary it is undoubtedly as ancient as the world itself; whether it was first introduced by lightning, or by the winds setting the forests on fire with the violent commotion of the branches of trees. Indeed the most probable origin of this fiction is, that Jupiter having ordered all the shops where iron was forged to be shut, lest the Titans should make use of

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them against him, Prometheus carried the art of forging iron into Scythia, and there established forges; hence the Calybes, those celebrated blacksmiths of this country: perhaps too Prometheus, not expecting to find fire among the Scythians, brought some with him in the stalk of a *Ferula*,* in the pith of which it may easily be preserved for several days.

Prometheus dies in Greece and there receives divine honours.

Prometheus, weary of his melancholy retreat in Scythia, quitted it at length, to pass the remainder of his days in Greece, where he died, and the Agives pretend to show his sepulchral monument. It was there that divine honours were paid him, since Pausanias in his *Phocica*, says that in the way to Panopea, there is to be seen a chapel built of brick, and in this chapel a statue of the marble of mount Pentelicus which represents Prometheus. But what puts it beyond doubt that Prometheus received divine honours, or such as were conferred on heroes, is, as we learn from Pausanias in his *Attics*, that he had an altar in the academy itself and that games were instituted to him, which consisted in running from that altar to the city with torches in their hands: so that he who came through first with his torch burning, gained the prize; but should all the torches go out, the prize was reserved for another occasion.

Several parallels and conjectures attempting to show who Prometheus was.

We must not, however, forget that Bochart and M. le Clerc take Prometheus to be the same with Magog; and it must be owned that the parallel answers pretty exactly, as it is drawn by the former. Prometheus is the son of Jupiter, and Magog the

* M. de Tournefort, in his voyage to the Levant, discovered this plant, which the Greeks called *Nartheex*, and the Latins *Ferula*. Its stalk is five or six feet high, the rind is very hard, and incloses a kind of pith which is very slow in consuming. The natives make use of it to transport fire from one island to another, a custom which is of the earliest antiquity.

son of Japhet. Magog as well as Prometheus settled in Scythia; the first invented or improved the art of forging iron, which the poets attributed likewise to Prometheus. M. le Clerc adds that Epimetheus is the same with Gog, whose name signifies burning; which agrees with the character of that prince, whose passion for women is happily figured by the effect of Pandora's charms upon him, and the evils concealed in her box. He adds also some other conjectures, which at most only prove that the history of those two princes was embellished with that of Gog and Magog, who had practised in Scythia the art of forging iron, before them. Lastly, according to other authors, Prometheus was Noah; and the parallel they draw between them wants not speciousness; so easy is it to find a resemblance between persons who lived in times so remote.—If the opinion of Sir Isaac Newton were supported by any authority, we would be better acquainted with Prometheus, and might determine exactly at what time he lived. According to him, Prometheus was nephew to the famous Sesostris, whom he makes to have lived about the time of the Argonauts, a few years before the Trojan war. As that prince had accompanied his uncle in his expeditions, he was left by him upon mount Caucasus, with a part of his troops, to preserve the conquests he had made in Scythia, as those he had made in Colchis were committed to Ætes. If this notion of Sir Isaac Newton were correct, Prometheus would be an Egyptian originally, and his deliverer would be Hercules the Argonaut; but this opinion wants proof, and according to Hesiod and other ancients, Prometheus was of the race of the Titans.

SEC. VI.

HYPERION, MNEMOSYNE, AND THEMIS.

SECTION SIXTH.

HYPERION, MNEMOSYNE, AND THEMIS.

Hyperion; his knowledge of astronomy made him pass as father of the sun and moon.

ACCORDING to Diodorus Siculus all the Titans distinguished themselves, and blessed mankind with some discovery, for which they were remembered with the most lively sense of gratitude. Hyperion, the second of the Titans, says he, by his assiduous observations, discovered the course of the sun, the moon, and other luminaries. By them he regulated and systematized a knowledge of the seasons, which he transmitted to others: and hence he has been called the father of the stars. This no doubt was the reason why he passed for the father of the sun and moon: for, according to Hesiod, Hyperion having married Thea, became the father of the sun and moon; and Diodorus Siculus, in the theogony of the Atlantides, agrees with this poet, that Hyperion was the father of the sun and moon, though not by Thea.

Mnemosyne; her powers in the art of memory made her pass as mother of the muses.

To the Titanide Mnemosyne, says Diodorus, is ascribed the art of reasoning and giving names to every being, by which we can describe them, without seeing them—a faculty however which others ascribe to Mercury. Mnemosyne is generally allowed to have been the first who used helps to assist the memory in recalling past events, which is intimated by her name. We are also told it was on account of her great powers in the art of memory that she was accounted the mother of the muses.

Themis; one of the principal Titanides;—

Though Themis is esteemed by some as an allegorical personage only, whose name in the Hebrew imports perfect or upright, and her pre-

tended marriage with Jupiter is but an emblem of justice which produces laws and regulates the conditions of men, yet she was probably also a real personage, and one of the principal Titanides. Hesiod, who gives her genealogy, says she was the daughter of Cœlus and Terra, that is of Uranus and Titæa.

was the goddess of justice, and foundress of the art of prediction.

Themis distinguished herself by her prudence and regard to justice. According to Festus, she commanded men to ask of the gods what was just and reasonable: she presided over the contracts entered into between men, and kept a strict eye over their observance of them. And if we may rely upon Diodorus Siculus, she was the foundress of divination, sacrifices, the laws of religion, and whatever serves to maintain good order and peace among men. No wonder then, that she has always been accounted the goddess of justice; and that those persons whose business it is to preserve the worship of the gods and the laws of society, were styled from her, Thesmophylaces and Thesmothetæ. Hence also it comes that when Apollo delivers oracles, he is said to do the office of Themis, because she was the inventress of divination; having addicted herself much to astrology, as did the other Titans.

Her temples and oracles:—

After her death Themis had temples where oracles were delivered. Ovid mentions that which she delivered upon Parnassus at the time of her grand-nephew Deucalion's deluge, which happened not till several years after that princess's death.—This fable however, is not very consistent with itself, since it tells us also, that Terra had delivered oracles in the same place before Themis: how is it possible then that she was the inventress of divination?

No account of her worship remaining.

As for the worship of this goddess, no account of it is preserved to us in antiquity, except what we learn from Pausanias, that she had a temple at Athens, pretty near the citadel. Nor have we any

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monument or statue of this goddess remaining: we only know from Pausanias that in the temple which Juno had at Elis, and upon the same throne where were the statues of Jupiter and Juno, were likewise exhibited those of the Hours, and that of Themis their mother.

The account of other Titans referred to their proper classes.
 Though Rhea, Oceanus, Tithys, and Pluto were celebrated among the Titans, their history must be referred to the chapters of the Terrestrial, Sea, and infernal Deities, to which classes they belong. Those deities whom we proceed now to speak of, were nearly all descended from the Titans, and most of them from Jupiter himself.

 SECTION SEVENTH.

APOLLO, DIANA, AURORA, AND THE MUSES.

1st. APOLLO.

Apollo distinct from Phœbus or the Sun.
 THE ancients made two distinct divinities of Apollo and the Sun or Phœbus, also called Helios by the Greeks. But when the former was made the symbol of the Sun by the Greeks and Romans, the distinction gradually vanished, and at length he came to be considered as the Sun himself; for it cannot be denied that the Greeks and Romans have almost invariably confounded the Sun with Apollo. It would perhaps be needless to multiply authorities in proof of so notorious a fact; however I shall cite that of Plato, who in his *Cratylus*, asserts that Apollo is the same with the Sun; that of Cicero, who tells us that the Sun and the Moon are two divinities, the one of them called Apollo and the other Diana; that of Plutarch, who tells us that almost all the Greeks took Apollo to be the same with the Sun; that of Selden who says even

children know that the Sun is the same with Apollo; and that of Macrobius, who, after having maturely examined this question, decides it in the affirmative. Nevertheless, in ancient mythology these two divinities are distinguished from one another, which may be proven beyond contradiction.—The pagans owned, as has been said, physical gods, such as the heavens, the earth, &c. and animated gods. Now they never took the son of Jupiter and Latona, who being banished from heaven to attend Admetus's flocks; the father or the protector of the Muses; the god of oracles; in a word, Apollo, to be the same with the son of Hyperion and Thea; that god who enlightened the world; that luminary which diffused heat and fruitfulness over all, which was named the Sun. Though the philosophers, who refined so much upon the established religion, confounded them, yet the vulgar always distinguished them. This distinction is shown in that celebrated treaty we have between the Magnesians and the Smyrneans, wherein these people swear by the Earth, by the Sun, by Mars, by Apollo, &c.—Varro in St. Augustin, naming twenty gods whom he calls select, makes two of the Sun and Apollo.—Artemidorus ranks the one among the celestial gods, and the other among the etherial.—We read in an ancient Greek epigram, "Apollo Pythius is worshipped at Delphos; the Rhodians are under the protection of the Sun:" or as it is in Sidenius Apollinarius, "the Sun is propitious to Rhodes; Delius or Apollo to Thymbra." Also medals and other monuments represent these two deities differently. And Homer, whose testimony here is of great weight, really distinguishes them in more parts than one of his poems. Lucian makes likewise two divinities of them, since he says the Sun was one of the Titans, therein agreeing with Diodorus Siculus, &c.—As these two divinities were distinguished by their genealogies, so were they by their children. Esculapius for example, not to mention others, was always reckoned the son of Apollo; as Æetes, the king of Colchis was looked upon as the son of the Sun. And

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though Venus, an inveterate enemy of the posterity of the Sun, who had discovered her adultery, persecuted them so far as to betray Pasiphae, his daughter, and Phædra his grand-daughter, into the most shameful prostitution, yet she never wreaked her spite upon the children of Apollo. But what further proves the distinction which I would establish, is the extent and universality of the worship of the Sun, the great and first divinity of all the idolatrous nations: The Egyptians, the Arabians, the Phenicians, the Persians, and Cappadocians, not to mention other nations, adored the Sun, before the Greek Apollo had been heard of. We may add that their temples were distinguished as well as the ceremonies of their worship.—Even the marbles and all ancient monuments distinguish between Apollo and the Sun, and represent them differently. Accordingly, in the antique monument where the adultery of Venus and Mars is represented, Apollo with all the other gods who had been summoned to behold this spectacle, appears surprised, while it was the Sun who informed Vulcan of this intrigue. Those monuments also show us the Sun under the figure of a young man almost naked, having nothing but a kind of cloak about his shoulders, with a radiant head, and mounted on a chariot drawn by four horses, which he excites forward with his whip. Sometimes he appears clothed; and with the rays that encircle his head is seen the calathus, the symbol of Serapis, who was often taken for the Sun, bearing in one hand the cornucopia, which denotes the plenty he procures the world by moving around it every twenty-four hours, the notion of that day. On other monuments you see him coming out of a cave, mounted upon his chariot, to signify the rising of that luminary just setting out in his career.—But a yet greater mark of distinction between the Sun and Apollo is, that the former, whose worship was so much celebrated at Rome, especially in the later times of the empire, was not always represented by

a statue made with much art like the latter, but only by a huge stone, round at the bottom, and which rose like a pyramid. Thus he appears upon the medal of Heliogabalus, which represents a chariot drawn by four horses, on which instead of a human figure, is a stone round below, and rising to a point.—The Rhodians, whose great divinity was the Sun, and for whom they had made that magnificent colossus, of which we have spoken under the article of statues, represented on their medals the Sun, sometimes encircled with rays, and sometimes only with a large face.—In fine, in an intaglio from M. de la Chausse's cabinet, the Sun appears having his head encircled with rays, with two wings, long hair curling and flowing in ringlets, a trident, a crescent, and an instrument of music. The antiquaries take this stone to figure the sun rising, as the trident means that he has just left the ocean; the crescent seems to intimate that the moon disappears when the sun rises; the wings bespeak the rapidity of the course of that luminary; and the instrument of music denotes the harmony of the spheres, so much celebrated by Pythagoras.—We will add that antiquity has transmitted to us the names of the four horses that drew the chariot of the Sun. Ovid calls them Eous, Pyrois, Æthon, and Phlegon. Fulgentius the mythologist calls them Erythous or the red, Acteon the luminous, Lampos the resplendent, and Philogœus the earth-loving. The first denotes the sun rising, whose rays are then reddish; Acteon represents the time when the rays, shot through the atmosphere, become more clear, that is to say, about the ninth or tenth hour of the morning. Lampos figures noon-day, when this luminary was in all his strength and glory; and Philogœus represents the setting sun, that seems to kiss the earth. Mythologists remark that the horses which draw the chariot of the sun are not abreast, but that they are sometimes turned towards the four quarters of the world; and thus it appears in a monument published by M. de la Chausse, and in a medal of Beger; but yet in another of the same

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author, they are abreast. On both these monuments we read the ordinary legend of, *solī invicto*, to the invincible Sun.

The fable of Phaeton a further proof of that distinction.

To what we have just said of the Sun, we will add the fable of Phaeton, which may serve as a further proof of the distinction between that deity and Apollo. This fable is related by Ovid at great length.—Phaeton having had a quarrel with Epaphus, the son of Jupiter and Io, the latter reproached the former with not being the son of the Sun, as he pretended to be, and that Clymene had propagated that story only to cloak her amour with some gallant. Phaeton stung with this reproach, complained to his mother, who ordered him to go to the palace of the Sun, and ask of him as a proof of his original, to have the guiding of his chariot for a day. Phaeton executed his mother's order, and after having let his father know the occasion of his visit, conjured him to grant him a favour, without specifying what it was. The Sun, not suspecting that the youth could ask a thing so far above his abilities as the guiding of his chariot, swore by Styx, that he would refuse him nothing; upon which Phaeton desired that he might be allowed to enlighten the world for one day. The Sun having bound himself by an irreversible oath, after using his utmost efforts to dissuade his son from so difficult and dangerous an enterprise, and seeing him inflexible, granted his request. The headstrong youth mounts the chariot of the Sun, but the horses not finding the hand of their master, turned out of their ordinary course, and sometimes mounting too high, threatened heaven with inevitable destruction, or, descending too low, scorched the very fountains and rivers. The astonished Earth addresses Jupiter and implores his aid. That god moved with the complaints of the goddess, overthrows young Phaeton with a thunderbolt, who is drowned in the Eridanus or Po. Whereupon the Heliades his sisters abandon themselves to obstinate melancholy, and are transformed into trees. Cygnus, his brother,

grieves himself to death, and the gods metamorphose him into a swan.—Those who consider fables only as depositories of ancient physiology and morals, find no great difficulty in explaining this, by saying it is the emblem of a person headstrong and rash, who forms an enterprise quite superior to his abilities. But where was the need of all this apparatus to teach us so trivial a piece of morality? Indeed, it is no easy matter to trace this fiction to its true original, but the ground of it is not the less historical; and it certainly refers to real personages whose genealogy is transmitted to us by antiquity. According to the common opinion, Phaeton was the son of the Sun and Clymene, whether under the name of the Sun was designed Orus king of Egypt, for the story seems derived from that country, or some other person among those who were taken for that luminary. Some of the ancients give him for his mother the nymph Rhoda the daughter of Neptune and Amphitrite; while Hesiod says he was the son of Cephalus and Aurora, a genealogy that has been adopted by Apollodorus, and made use of by Eusebius after Julius Africanus, to fix the era of Cecrops. According to that author, Herse, the daughter of this first king of Athens, was the mother of Cephalus whom Aurora ravished; that is, who relinquished Greece, and went towards the east, to settle in the Levant. Cephalus had a son named Tithonus, who was father of Phaeton. According to this genealogy, Phaeton claimed Cecrops for his grandfather in the third degree; thus we may suppose he lived 150 years after that first king of Athens, who reigned 1582 years before the Christian era, and near 400 before the siege of Troy. Making allowances for the marvellous, this fable carries an allusion to some excessive heat that had happened during his reign. Aristotle conjectures upon the authority of some of the ancients, that in the time of Phaeton there fell from heaven flames that consumed several countries; and Eusebius places this deluge of fire in the same age with that of Deucalion. We may confirm

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this opinion of Aristotle from the very name of Phaeton, which is derived from a word that signifies burning or luminous. Those who first wrote this event, employed some lively and emphatic figure, and undoubtedly said that the Sun on that day must have entrusted his chariot to the hand of some headstrong youth, who not having skill enough to manage it, had burnt up the earth. We may conjecture that the burning of wicked cities, or perhaps the prodigy that happened in the time of Joshua, or that of Hezekiah, gave a handle for this fiction. It is certain the Chaldeans observed the retrogradation of the sun, which happened under that king of Judah; and that they sent an embassy under pretence of congratulating him upon the recovery of his health but in reality, to be thoroughly informed of so extraordinary an event.—It is probable that all these conjectures are founded in antiquity, for celebrated authors have advanced them. St. John Chrysostome proposes another. According to him the foundation of this fable was the chariot of the prophet Elias, whose name has so much affinity with that of Helios given to the sun by the Greeks. Vossius alleges it refers to an Egyptian fable; and that learned author confounds the mourning of the Sun for the loss of Phaeton, with that of the Egyptians for the loss of Osiris; also the tears of the Heliades with those which the prophet Ezekiel saw shed by the women who were mourning for the death of Tham-mus. Ovid seems to give countenance to this conjecture so well founded, when in this fable he speaks of the difference between Phaeton and Epaphus king of Egypt.—This idea has suggested another, which throws new light upon the subject. The Greeks in ancient times being little acquainted with foreign countries, confounded them. For example, they placed in the east, or in Ethiopia, the scene of several events which happened in Egypt; and thus we may suppose they were mistaken as to the country of Phaeton, which must have been Egypt. There Orus had reigned, whose worship was afterward confounded with that

of the Sun. The worship of Osiris, who was the Jupiter of the Egyptians, had also been famous there: and perhaps one of these two kings was Phaeton's ancestor. As Epaphus owed his birth to the latter, so these two young princes might have had some quarrel, wherein Phaeon had the disadvantage; and satire we may suppose invented the rest of the fable, in honour of him who gained the victory. But whatever truth be in this, the history was greatly embellished, and blended with physiology and astronomy, as is easy to be seen in reading Ovid: for it is obvious that when the poet says Phaeton, at the sight of the sign of the scorpion, quitted the chariot, he designed to intimate that the event in question happened in that time of the year when the sun is in that sign.—Lastly, if none of these explications is satisfactory, we may hold to that of Plutarch and Tzetses, who tell us that there was really a Phaeton, who reigned over the Molossians, and was drowned in the Po; that this prince had applied himself to astronomy, and had foretold the great heat which happened in his time, and which desolated his whole kingdom. These two authors undoubtedly followed the opinion of Lucian, who, after agreeably rallying this fable in one of his dialogues, says very seriously in his treatise of astronomy, what had given rise to this fiction was, that Phaeton had been much addicted to astronomy, and had especially studied the course of the sun; but having died very young, had left his observations unfinished; which gave some poet a handle to say that he was not able to guide the chariot of the sun to the end of his course.—Antiquity has left us some monuments of this fable. The first, which is taken from the cabinet of the chevalier Maffei, represents Phaeton dead and stretched on the ground, while the chariot, still entire, is in the middle of the aerial regions. There is a very singular circumstance in this monument; the chariot is only drawn by two horses, contrary to the common opinion, which makes them four. The ancients, as we are told by Tertullian, made this distinction

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between the chariot of the sun and that of the moon; the former being always drawn by four horses, and the latter by two.—The second monument is taken from M de Charlet: the field exhibits flames, the broken chariot, whereof you see but one wheel, Phaeton dead, and the horses in great disorder. You see also, by one of the horses, two fowls with crests on their heads, which are taken for swans, supposed to be designed by the sculptor to represent at the same time, the metamorphosis of Cygnus king of Liguria. But in reality the fowls have no resemblance to swans; and the artist has too well designed the rest of the piece, for one to believe that he would blunder so egregiously in the representation of swans. They are rather to be considered among that sort of enigmatical figures which occur but too often in antiquity; and it is needless to attempt to explain.—In the third monument which is taken from Beger, Phaeton is mounted upon a chariot, and the horses in disorder, threaten an approaching fall. One singularity in this monument is, that the Heliades, Phaeton's sisters, appear there upon the bank of a river, in the moment that they begin to be transformed into poplars. The swan that is by, shows the design of the sculptor was to draw together all the circumstances of this fable. I should observe that Appollonius Rhodius relates one particularity more upon this subject, which is not to be met with in the other poets; namely that the water of the Po was so infected by the conflagration, and by the thunder which Jupiter hurled against Phaeton, that the birds which flew over this river, unable to bear the stench of it, were precipitated lifeless from their flight.—As to the metamorphoses of Phaeton's three sisters, Phœbe, Lampetia, and Ægle, we may say, supposing with Plutarch that Phaeton was drowned in the Po, that these princesses actually died of grief upon the banks of that river, whither they had gone to bewail the disaster of their brother, and that their metamorphoses into trees is only a poetical ornament, as also what is said of their tears that were changed

into amber; just so too may we conceive of the fable of Cygnus king of Liguria, his brother, whom similitude of names had changed into a swan. The ancients are not agreed as to the transformation of the Heliades; though the most common opinion is that they were transformed into poplars. Virgil, in one of his eclogues, makes Silenus say they were turned into alder trees; but yet in the tenth book of the Eneid he returns to the common opinion, saying that Cygnus passed his days in deploring the loss of his dear Phaeton, under the shade of the poplars, into which the sisters of that unfortunate prince had been transformed. There was yet a third opinion as to this subject; that they were transformed into the larch tree, which resembles the pine, and whose gum is a sort of turpentine. The Accoleian family, originally from the confines of the Po, according to Fulvius Ursinus, got the surname of Lariscola upon that account; and in the medal of that family now extant, which is also referred to in Vailant, you see on one side the head of a woman, which authors take to be Clymene, Phaeton's mother, with this inscription. *P. Accoleius Lariscola*; and on the reverse three women transformed into the larch tree, who are the three sisters of Phaeton. Vitruvius and Pliny tell us that the larch tree is only to be found about the Po; that it sheds a gum, and that it does not burn; that is to say, it makes considerable resistance to the powers of fire by means of the humidity with which it was impregnated, and not as Palladius relates upon the credit of some ancient, from the antipathy it has to the fire which consumed its brother.——But were I allowed to offer a conjecture about this fable, I would say it comes from the northern countries, and that the river Reidanus, which having run through Prussia, disembogues itself into the Baltic sea, had given rise to most of the circumstances that enter into it. Accordingly, there is upon the banks of that river a great quantity of poplars, and swans that go thither in the spring to have their young. The place where it empties into the

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sea is famous for the yellow amber that is found there, which brings in a great revenue to the state, and is only to be found there, but not at all upon the Po. It is no wonder that what tradition delivered concerning that river should have occasioned the Po to be called Eridanus; the two names resembling one another too much not to incline us to be of this opinion. The islands Electrides, which Apollodorus Rhodius, in his Expedition of the Argonauts, places in the Adriatic Sea towards the mouth of the Po, are a mere fiction; amber is neither to be found upon this river nor in those pretended isles. What Lucian relates serves also not a little to confirm the above conjecture. He tells us that having travelled along the Po, in order to inquire there for amber, poplars, and swans the inhabitants of the country answered him, that there were upon that river neither swans, nor poplars, nor amber; and he adds that when he was going to relate to some watermen the fable of Phaeton and his sisters, they laughed at him, assuring him that they had never heard of it.

There were several Apollos. Cicero distinguishes four Apollos; the first, the son of Vulcan, was the tutelar deity of the Athenians; the second, the son of Coribas, and native of Crete, is said to have waged war with Jupiter himself for the sovereignty of that island. The third, who passed from the country of the Hyperboreans to Delphos, was the son of the third Jupiter and Latona; the fourth was of Arcadia, and went by the name of Nomion, because he had given laws to the Arcadians. It would seem that Cicero had taken these four Apollos for real personages, since he gives their genealogies. Of these four Apollos it appears that the three last were Greeks, and the first an Egyptian, whom Herodotus makes to have been the son of Osiris and Isis, and was called Orus. Latona, according to that author, with whom Isis had entrusted him, was his nurse; and in order to save him from the persecutions of Typhon, she hid him in the island of Chemnis, which is in the lake of Buthos where

Latona dwelt. Pausanias is of the same opinion with Herodotus, and ranks Apollo, as he does, among the Egyptian deities. "The senator Antoninus, says he, built at Epidaurus a temple to Esculapius and Apollo, two Egyptians." The testimony of Diodorus Siculus is yet more explicit, since in speaking of Isis, after having told us that she had invented the practice of medicine, he adds, she taught the same to her son Orus, who was named Apollo, and was the last of the gods who reigned in Egypt.—Marsham, who has arranged the dynasties of Egypt in a manner peculiar to himself, sets Orus at the head of the demi-gods, and gives him a reign of twenty-five years. This author distinguishes him not only from the Sun, whom he, conformably to the opinion of Cicero, makes to have been the second in the first dynasty, at the head of which was Vulcan; but distinguishes him also from another Apollo, who was but the eighth king of the second dynasty. Thus according to that learned author, the Sun, Orus, and Apollo, were three princes whom we must carefully distinguish, having reigned at periods of time very remote from each other.

But the true or most ancient Apollo was an Egyptian.

The result of all these disquisitions is, that the true Apollo was of Egypt; and that however the Greeks gave that name to some one of their own nation, yet they formed his history upon that of the Egyptian prince. Accordingly is it not evident that what they say of their island of Delos, their birth place of Apollo, is taken from what the Egyptians related of Chemnis, where Latona had hid Orus? If they alleged that Delos was a floating island, and never fixed but at the birth of Apollo and Diana, did not the Egyptians say the same thing of their Chemnis? Herodotus, to whom this relation was given when he was in Egypt, says he looked at that island with all possible attention, but could see nothing of that floating quality about it. The Greeks added that Neptune with a blow of his trident, had made

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the island of Delos to rise up from the bottom of the sea, to secure to Latona, persecuted by Juno, a place where she might bring forth her children; and who sees not that this is an exact copy of what the Egyptians fabled of Typhon's persecutions of Isis, who, to save her son from the cruelty of her brother-in-law, committed the care of his education to Latona, who hid him in the island of Chemnis? As for the interposition of Neptune, this is a fiction grounded upon the custom of ascribing to that God whatever happened in the sea, and particularly all earthquakes; and as the word Delos imports manifestation, that island, either for being before unknown, supposing it to have existed, or because it rose up from the sea by the effect of some earthquake, as we have seen in modern times the new Santorine formed, was therefore called Delos. If the Greeks have made their Apollo to be the son of Jupiter, it was because the Egyptian had Osiris for his father, with whom the Egyptians confounded their Jupiter. If the Greek Apollo was the god and conductor of the Muses, it is because Osiris carried with him in his expedition to the Indies, singing women and musicians. The Greek Apollo was accounted a god of Oracles, because Osiris had one in Egypt, as also Latona, which we learn from Herodotus. If the Greeks asserted that one of their Apollos came from among the Hyperboreans, it was because that god was peculiarly worshipped there from the time that Sesostris carried his arms into that country; and the Greeks had some communication of religion with those people. What accounts for the Greek Apollo being often confounded with the Sun is, that Osiris and Orus were his symbols in Egypt. In fine, if Apollo was stated to have been born at Delos, the reason is that in that island his worship was the most solemn; and, as Herodotus tells us, the birth of a god in any country, denotes the introduction of his worship into it. This parallel might be carried farther, but I have said enough to prove that the true Apollo was an Egyptian.

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The Greeks
would have him
to be a native of
their own coun-
try;—his birth.

I do not deny however that the Greeks gave the name of Apollo to a prince of their own country. The account we have of his birth is as follows. Latona, the daughter of Cœus and Phebe or according to Homer, of Saturn, being greatly admired for her beauty, was celebrated for the favours she granted to Jupiter. Juno, always jealous of her husband's amours, made Latona the object of her extraordinary vengeance and unparalleled fury, of which, she made the earth produce the monstrous serpent Python, to be the instrument. Thus Latona wandered from place to place during her pregnancy, continually alarmed by the persecutions of Python: and Terra, influenced by Juno, refused to afford her a place of repose where she might bring forth. Neptune, moved with the sad fate of this unfortunate princess, resolved to afford her repose, and with a stroke of his trident, made the island of Delos spring up from the bottom of the sea; or, as some say, rendered it immovable, having till then, floated about sometimes above and sometimes below the surface of the water. Hither Latona, changed into a quail by Jupiter, repaired and gave birth to Apollo and Diana after having resumed her original form.*

* Latona's repose was of short duration. Juno discovered her retreat, and obliged her to fly from Delos. She wandered over the greatest part of the world; and in Caria, where fatigue compelled her to stop, she was insulted and ridiculed by some peasants whom she had asked for water. Being much provoked at this treatment she complained to Jupiter, who punished their barbarity by changing them into frogs. She was also exposed to repeated insults by Niobe, who boasted that she was greater than the mother of Apollo and Diana. At last Latona, though persecuted by the resentment of Juno, became a powerful deity. Her worship was generally established where her children received divine honours, particularly at Argos and Delos, where she had temples.

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 His wonderful
endowments.

Of all the gods of paganism, there is not one of whom the poets have fabled so many wonders as of Apollo. According to them he excels in all the fine arts, such as poetry, music, eloquence, &c.; and by a hyperbole common enough upon such occasions, they fabled that he was the inventor of them. He was the god and protector of poets, musicians, and orators: the Muses were also under his protection, and he presided over their concerns. Added to this, there were none of the gods who equalled him in the art of prediction, and consequently of all others, he had the greatest number of oracles.—To so many perfections were joined beauty, grace, and the art of captivating the ear and heart no less by the sweetness of his eloquence, than by the harmonious sounds of his lyre, which equally charmed gods and men. But yet, with all these good qualities he had not always the talent of pleasing the ladies with whom he happened to be in love; which drew upon the Pagans some railleries from the apologists for the Christian religion: for in order to seduce Isse the daughter of Macareus, he was obliged to transform himself into a shepherd; and in vain did he display all his perfections to Daphne; who still was deaf to his addresses, &c. But to be more particular, let us trace the origin of the fables which have been delivered respecting this god.

 Fables respecting
Apollo—1st.
Of Daphne being
transformed into
a laurel.

To explain that of Daphne being transformed into a laurel, while Apollo was in pursuit of her; we may suppose that some prince among those who for their love of the belles lettres had acquired the name of Apollo, falling in love with Daphne, the daughter of Peneus king of Thessaly, and being one day in pursuit of her, that young princess died upon the banks of a river in sight of her lover. Some laurels springing up in that spot gave rise to her metamorphosis; or rather the etymology of Daphne's name, which in Greek imports a laurel, was the foundation of the fable; and as this tree was consecrated to Apollo, hence came

the fable of the amours of Apollo and Daphne.—Pausanias however, speaks of this adventure otherwise. He says Leucippus the son of Oenomaus king of Pisa, being in love with Daphne, disguised himself in the form of a young maid, to accompany her in the chase which she loved exceedingly, and consecrated himself to Diana, according to the custom of those times. The assiduity and officious zeal he showed for his mistress, soon procured him her love and confidence; but Apollo, his rival having discovered the intrigue when Daphne and her companions were going to bathe themselves, they would have Leucippus to follow their example, but he having excused himself under various pretexts, they stripped him, and upon being fully confirmed in their suspicion, they slew him with their arrows.—Diodorus Siculus asserts that Daphne was the same with the fairy Manto the daughter of Tiresias, who was exiled to Delphos, where she wrote many oracles, which Homer has so happily used in his poems: what more was needful to make her pass for the daughter of Apollo?—The inhabitants of Antioch pretend that this adventure between Apollo and Daphne happened in the suburbs of their city, which from that time got the name of Daphne. St. John Chrysostom describes a fine statue of Apollo that was in those suburbs: the god held a lyre in one hand, and a patera in the other, with which he seemed to be offering libations to the earth who had swallowed up his mistress.

The fable of Leucothoe's love for Apollo.

The fable of Leucothoe, who was in love with Apollo, being buried alive by her father Orchamus; and that of Clytia her rival, being metamorphosed into the flower called the Heliotrope, contain nothing historical. I have laid it down as a principle, that fables were commonly founded upon history, but I have also acknowledged that they are sometimes to be regarded in a moral or physiological sense. Thus, what may be said of this now in question, is, that Leucothoe passed for the daughter of Orchamus king of Per-

sia, because that prince was the first who planted in his kingdom the tree which bears incense, and which was called *Leucothoe*. They added that this pretended princess was in love with *Apollo*, because incense is an aromatic drug very much used in medicine, whereof that God was the inventor; and to this they subjoined the circumstance of *Clytia's* jealousy, because the *Heliotrope* into which she was metamorphosed, is a plant which kills the tree which bears incense. After all, it appears very surprising that in order to tell us *Orchamus* planted the incense tree, they should have so many far-fetched circumlocutions; as, that he buried his daughter alive, a punishment for having been sensible to the addresses of her lover; and that her rival *Clytia*, for having revealed this intrigue, was transformed into the *Heliotrope*. And yet it is better to be contented with this explication than to risk further conjecture.—*Apollo* had also other amorous intrigues laid to his charge, among which was that he had with *Coronis*, by whom he had a son, *Esculapius*; but of this we shall speak in the history of that god of medicine.

The fable of
his favourite *Hy-*
acinthus.

As *Apollo* was the god of the fine arts, besides that many of those who cultivated them, passed for his sons, as *Esculapius*, *Orpheus*, *Linus*, &c. others also were regarded to be his favourites, as *Hyacinthus* and *Cyparissus*.—*Hyacinthus* was, according to *Pausanias*, a young prince of the city of *Amyclæ* in *Laconia*. His father *Oebalus*, whom this author calls *Amycles*, had taken so much care of his education, that he was looked upon as a favourite of *Apollo* and the *Muses*. While he was one day at play with his associates, he was accidentally struck on the head with a quoit in consequence of which he died some time after. Some poem probably was composed upon this adventure, where by way of consolation to his parents, it was said that *Boreas*, jealous of *Apollo's* love to this young prince, had given a fatal direction to the quoit wherewith they were playing together; and the fiction,

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it must be owned, was ingenious enough. The Lacedemonians celebrated every year a solemn festival near the tomb of this prince, where they offered to him sacrifices; they even instituted games to his honour, as we learn from Atheneus, who gives a description of them. Pausanias mentions this prince's tomb whereon he says was represented the figure of Apollo. His metamorphosis into a flower of the same name was only an episode to the romance. The complaints of Apollo for the death of Hyacinthus have frequently been the subject of the smartest raileries upon that god, even among the Pagans themselves.

The fable of Cyparissus, who according to Ovid, was born his favorite Cy- in Carthea, a town in the island of Cos, was a parissus.

young man possessed of great talent for poetry and polite learning; which made him also be accounted the favourite of Apollo. His metamorphosis into the cypress tree is founded upon a resemblance of names, that tree being called Cyparissos. They added to this fable, that Apollo, to comfort himself for his death, had ordered the cypress forever afterwards to be the symbol of mourning; that it should accompany funerals, and that no other tree should be planted near the tombs;—circumstances founded upon the nature of that tree, whose branches stripped of their leaves, have a most mournful aspect.—There are others who pretend that Cyparissus was also beloved by Sylvanus, and that this is the reason why that god is often represented with branches of cypress in his hand.

His musical Though Apollo was not always successful in triumph over Pan his amours, he was so in all the challenges that and his treatment any had the presumption to give him, and in these of Midas. trials of skill came off always victorious.—Pan, who thought he excelled in the art of playing upon the flute, would compare that instrument with the lyre of Apollo. The challenge was accepted, and the river Tmolus, chosen arbiter, adjudged the victory to Apollo. Midas, witness to this trial of

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skill, rejected the judgment of Tmolus, for which Apollo, to affix a mark upon his stupidity, gave him asses ears. Midas took great care ever after to conceal under a Phrygian bonnet this dishonourable deformity; but his barber who had discovered it, and durst not speak of it, imparted the secret to the earth, whence sprung reeds that divulged it.—These fictions are founded upon history. Midas, according to Pausanias, was the son of Gordius and Cybele, and he reigned in the greater Phrygia, as we learn from Strabo. The former of these authors says he built the city of Ancyra, now Angoura, and that of Pessinus upon mount Agdistis, famed for the tomb of Atys; and the latter says only that he and Gordius his father fixed their residence near the river Sangar, in cities, which in his time were only sorry villages. From Ovid we learn that Midas was cotemporary with Tmolus. As he was very rich and a very good economist, they fabled that he turned into gold whatever he touched; and Bacchus who, according to the fable, taught him how to get rid of that quality so inconvenient to him, was perhaps brought in only because he was the god of wine, whom Midas honoured with a particular worship. We may further add that what had given rise to this fable, is, that he perhaps was the first who had discovered gold in the Pactolus. Strabo speaking of the place whence some princes had got their riches, says only of Midas that he had acquired his in the mines of mount Bermius. From his infancy it was foreseen that he would be extremely wealthy and very frugal, because the ants approaching his cradle, had put grains of corn into his mouth. As he was very dull and stupid, they invented the fable of the judgment he had given in favour of Pan against Apollo. Others explain the fiction of the asses ears with which Apollo had presented Midas, by saying that it alluded to his keeping spies through all his kingdom; or because he commonly dwelt in a place called the asses ears. As we know the time when the Cimmerians entered Phrygia, it is easy to fix the date of Midas's reign,

since Strabo tells us they went thither about the time of his death.

His musical triumph over Marsyas—his cruel forfeit.

Marsyas, another player upon the flute, was yet more unfortunate than Midas, in the challenge which he presumed to give to Apollo, since this god fled him alive. Such is the history of this personage, so celebrated in antiquity: He was of Celenæ, a town in Phrygia, and son of Hyagnis. Some, says Plutarch, have alleged that the true name of Marsyas was Masses. Diodorus tells us, that besides great genius and application he was possessed of a large share of wisdom, and continence, proof against all temptations. His genius especially appeared in the invention of the flute, in which he had the skill to unite the sounds which before were divided among the several pipes of the reed. He had a particular attachment to Cybele the daughter of Dindyma and Meon a king of Phrygia; and the misfortunes that befell that princess in consequence of her amours with Atys, could not oblige Marsyas to part with her. Banished her father's house after the murder of her gallant, become frantic and a vagabond, she found Marsyas a faithful companion of all her ramblings and excursions, which brought them both at last to Nysa the mansion of Bacchus, whence they met with Apollo proud of his new discoveries in the lyre. Marsyas gave him a challenge, which Apollo accepted on condition, says Pausanias, that the victor should use his competitor as he pleased; and that god having won the victory caused his antagonist to be fled alive, or according to Diodorus, he performed that cruel operation himself. Hyginus and the younger Philostratus, who allege that Apollo had employed for that purpose, the ministration of a Scythian, are mistaken about the Greek word which was in the treatise they had used, and which they in honest simplicity interpreted, to give commission to a Scythian; whereas according to Hesychius, it imports simply, to flea. It was further added, that his blood was metamorphosed

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into a river that bore the name of Marsyas, whose waters were actually reddish, and ran through the city of Celenæ, where, says Herodotus, was to be seen in the public place, the skin of that unfortunate musician suspended in the form of a bladder or a foot ball. It must have been transported thither, since Xenophon informs us that Apollo had suspended it in a cave. Other authors give him a less cruel death, and assure us that through desperate grief for being vanquished in his favourite art, he had thrown himself into the river above mentioned, where he was drowned. —Antiquity has preserved to us several monuments representing this fable. You see Marsyas in Beger, in Maffei, and in Du Choul, fastened to a tree with his hands behind his back; and Apollo, holding the lyre in his left hand, has a young man at his feet, who seems to implore his assistance: he is thought to be Olympus the scholar of Marsyas who asks pardon for his master, or rather permission to give him funeral obsequies; which he accordingly obtained, as we learn from Hyginus. Maffei has likewise a print of a magnificent statue at Rome, wherein you see Marsyas with his arms extended, fastened to a tree. And we find others in which Apollo holds with one hand a knife and with the other Marsyas's skin; which confirms the opinion of those who allege that the god had performed the cruel operation himself. We may add here in regard to Marsyas, that other monuments represent him with the ears and tail of Fawns and Satyrs. Servius the grammarian asserts, that the free towns had in the public places, a statue of Marsyas, which was a symbol of their liberty, because of the close connexion between Marsyas taken for Sylenus, and Bacchus known to the Romans under the name of Liber. There was at Rome in the Forum one of those statues, with a tribunal set up by it, where justice was administered. The advocates who gained their causes, crowned this statue in gratitude to Marsyas for the success of their eloquence, and to engage his favour to them in future, in quality of an excellent player on the flute; which con-

firms what we know of the great influence the sound of that and other instruments in those times, had upon declamation, and how apt it was to animate orators and actors.—Notwithstanding the many testimonies of Marsyas' having been fied alive, there are authors who take this to be a mere allegory, founded upon this circumstance, that before the invention of the lyre, the flute was esteemed above all instruments of music, and enriched all those who could play upon it; and as the lyre brought the flute into discredit, and nothing more was to be gained by it, hence they feigned that Apollo had stripped off Marsyas's skin, which was better imagined than that the money of those days was made of leather.

His defeat of the serpent Python. The defeat of the serpent Python, described by Ovid, is likewise ascribed by the poets to Apollo. The waters of the deluge, says Ovid, which had overflowed the earth, left a slime whence sprung several insects, and among them the serpent Python, which made great havoc in the country about Parnassus. Apollo armed with his arrows, put him to death.—If we refer this fable to history, this serpent was a robber who haunted the country about Delphos, and committed spoliations upon those who came thither to sacrifice. A prince who bore the name of Apollo, or one of the priests of that god, freed the country of him. This event gave rise to the Pythian games, so well known in Greece. They were celebrated with great form every four years, and the prize given to the conquerors, was either apples consecrated to Apollo, or as Pindar alleges, laurel crowns. The chief exercises there were dancing, and playing upon musical instruments.—This event, which Ovid places immediately after the deluge, must have happened a long time after, since, in the time of Deucalion, Apollo was not yet known at Delphos. It was Themis, according to the same poet and all antiquity, that delivered oracles there at that period of time; and before Themis, there was another oracle that had been delivered there by Terra.

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The fable of his revenge upon Niobe's children.
 The arrows of Apollo were the emblems of the sun-beams, and this circumstance gave rise to a notion of no less antiquity than notoriety; namely, that to Apollo were to be attributed all sudden and untimely deaths. Of this we find an hundred examples in Homer; and whenever that poet speaks of any death of that kind, he never fails to ascribe it to Apollo, or to Diana; with this difference, that he imputes to the god those of men; and to the goddess those of women. Of these the most noted example in antiquity is that of Niobe's children whom Apollo and Diana slew with their arrows. The fable is too remarkable to be omitted here.—The haughty Niobe, says Ovid, grieved that Latona should have a religious worship paid her, and that no altar was raised to herself, though by reason of her birth and numerous offspring she had a just claim to divine honours, ran through the streets of Thebes to put a stop to the sacrifices that were offering to that goddess. Latona in revenge, implored the aid of Apollo and Diana, who having found in the neighbouring plains of that city, Niobe's children performing their exercises, slew them unmercifully with their arrows.—All the ancient historians agree with Diodorus Siculus and Apollodorus, that Niobe was the daughter of Tantalus, and sister of Pelops; for we must not confound her, who is the subject of this fable, with another Niobe who was daughter of Phoroneus, and whom Homer makes to be the first mortal with whom Jupiter was in love. Pelops having left Phrygia, to remove into that part of Greece, which since took his name, carried his sister with him. Being desirous to secure his new dominion by some alliances that might support him against the assaults of his enemies, he gave her in marriage to Amphion, a prince equally powerful and eloquent; by whom Thebes had lately been fortified with walls. Niobe's portion was probably employed in building a town in Beotia; at least this was one of the conditions of the marriage, as Pausanias informs us that it was about that

time Pelops laid the foundation of it. The same author in more instances than one, speaks of Amphion's alliance with the house of Pelops; and in his *Beotica* he expressly says, that prince having contracted an alliance with Tantalus, had learned from the Phrygians the Lydian measure, and added three new strings to the four which the lyre had before.—There is great probability that Niobe was the seal to the peace that was concluded between Amphion and Pelops; for the latter had quarrelled with the king of Thebes for having received into his kingdom Maius, whom Amphion and Zethus had banished, as we have it in Apollodorus. At least it is certain that the match was very happy, if the fruitfulness of Niobe means any thing, who had a very numerous progeny. Homer gives her twelve children, six sons and so many daughters; Herodotus gives her only two sons and three daughters; Diodorus Siculus fourteen, seven of either sex; Apollodorus upon the authority of Hesiod alleges she had ten sons and as many daughters. However, that author names only fourteen of them.—Niobe elated upon account of her fruitfulness, despised Latona, who in revenge engaged Apollo and Diana to put all her children to death in the manner as Ovid relates from the other ancient poets, and as may be seen in Plutarch's book of superstition. This episode, ingeniously enough invented, contains a history as real as it is tragical. The pestilence which desolated the city of Thebes, destroyed all Niobe's children; and because contagious distempers were attributed to the immoderate heat of the sun, hence it was fabled that Apollo had slain them with his darts. Added to this, are several parallel cases, namely; Homer tells us that Laodamia, and the mother of Andromache had been slain by Diana. Valerius Flaccus describes the lamentations of Clyta the wife of Sysicus upon the death of her mother, whom Diana had slain: and not to multiply examples, I will only add, that the scholiast upon Pindar remarks, after Pherecydes, that Apollo sent Diana his sister, to put to death Coronis and several other women, while

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he himself was going to destroy Ischis. After this it is no wonder to see Penelope, in Homer, praying Diana to put her to death. If these testimonies were not sufficient to prove this tradition, I might add the authority of Strabo and Eustathius, who gave the same account; and the latter observes very judiciously, that the poets who attributed to those divinities sudden deaths, and such as were owing to pestilence, always imputed those of men to Apollo, and those of women to Diana. Homer has indeed deviated from this rule, in saying that Diana had put Orion to death: but as Orion had a mind to violate the honour of that goddess, it is no wonder that she would punish him herself; which however is so very contrary to the common practice, that there are authors, according to Eustathius who take this passage in Homer to be spurious. Nothing is better imagined than this system, since there is reason for attributing contagious distempers to the exhalations of the earth, and to the immediate heat of the sun: accordingly Homer tells us the pestilence fell upon the Grecian camp, so soon as that god in wrath had darted his arrows; that is to say, when his warm beams operating upon the surface of the earth had infected the air. It is proper to remark by the way, that the arrows were the symbol of Apollo provoked, as the lyre signified that he was appeased, as Servius observes. Accordingly they never failed in times of epidemical distempers, to implore the aid of this divinity, and to offer sacrifices to appease him, as we learn from Horace and Pausanias. It was also a practice to put branches of laurel upon the doors of their houses in hopes that the god would spare the places that were under the protection of a person whom he had loved; as may be seen in Diogenes Laertius, and the author of the great Etymologicon.—Ovid makes Niobe's sons die in a circus, where these young princes were exercising themselves in managing horses; but Pausanias says with more probability, that they died upon mount Cytheron where they had been hunting, and the daughters at Thebes. The reason why they have added

upon the authority of Homer, that these unfortunate children remained nine days without burial, because the gods had transformed all Thebans into stones, and that the gods themselves performed their funeral rites on the tenth day, is, that they having died of the plague, nobody durst inter them, all appearing insensible to the misfortunes of the queen: a lively picture of the calamities which accompanied this plague, where every one, apprehending almost certain death, thinks only of his own preservation, and neglects the most essential duties of life. However, as the priests, after the violence of the distemper was abated, set about to bury them, it was said that the gods themselves had performed that duty for them. They add that Ismenus, the elder of these princes, to deliver himself from the acute pains that he endured from so violent a distemper, threw himself into a river of Beotia, which was then called the foot of Cadmus, but since that event took its name from that young prince.—Niobe no longer able to stay at Thebes after the death of her children, and husband, who had killed himself in the extremity of his grief, returned into Lydia, and ended her days near mount Sipylus, upon which, according to Pausanias, was to be seen a rock, which from a distance, resembled a woman in deep melancholy and distress, though near at hand it had not the most remote resemblance to one, as we are assured by the same author who had travelled thither himself. This is what made Ovid say a whirlwind had carried away that unfortunate princess to that mountain, and that she had been converted into a rock, a circumstance which intimates, as Cicero observes, that Niobe had kept so profound a silence in her affliction, that she looked like one deprived of speech and motion, which is the character of consummate grief. Sophocles, in his *Antigone*, says this princess was not at first transformed into a stone, but that the gods, at her request, granted her that favour afterwards. The same poet in his *Electra*, says Niobe shed tears in a tomb of stone.—Ovid undoubtedly thought

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the story would be more moving, when he said all the children of Niobe had been victims to Latona's resentment. Pausanias however, tells us that Melibea or Chloris, and Amyclea, two of her daughters appeased Diana, who saved their lives; that is they recovered of the plague. The first of these two princesses married Neleus the father of Nestor, as we are told by Apollodorus: but Pausanias declares he had rather be of the opinion of Homer, who makes all of the children of Niobe to have died by the hands of Apollo and Diana. Nor must I omit to mention what gave Melibea the surname of Chloris; namely, that she never having recovered the fright she received at the death of her brothers and sisters, had ever after remained extremely pale.—Such is the account of this event so celebrated in the ancient poets. The fertile imagination of Ovid who relates it so ingeniously, is indeed to be admired. Let us transport ourselves with him to the plains of Thebes; view these young princes mounted upon proud steeds performing their exercises, while Apollo and Diana, by surprise, espousing the cause of their injured mother, discharge their darts upon them, and kill them without mercy. The sisters of the unhappy princes run up to the ramparts, upon the report of this sad disaster, and they too fall by the unseen arrows of Diana: next arrives the mother distracted with grief and despair, has just time to bathe in tears the bodies of her children, and then is transformed into a rock. These we must own are fine poetical embellishments; but if fable gives great ornaments to truth, yet the discovery of that truth yields still higher pleasure to the understanding, than all those vain ornaments can to the imagination. —This story happened about 120 years before the Trojan war; which might be easily proved by the genealogy of Nestor, the son of Chloris. An antique monument quoted by Montfaucon, represents this story according to the tradition which Ovid has followed. The sons of Niobe are represented with their horses, Apollo and Diana are shooting their arrows at them, and the distressed

mother seeing them fall one after another hugs some of them in her arms, offering the vain protection of parental fondness.

The fable of his being expelled from heaven.

But if the arrows of Apollo were upon many occasions serviceable to him, they were upon the following one extremely fatal.—Jupiter incensed that Esculapius had restored Hyppolitus to life, alleging that the right of raising the dead ought to be reserved to himself alone, thunder-struck the unhappy physician; and Apollo to avenge the death of his son, slew with his arrow the Cyclops who had forged Jupiter's thunder, for which Jupiter expelled him from heaven. Thus being compelled to shift for his living, he entered into Admetus's service and kept his flocks.—Boccace, upon the authority of Theodotion, says this adventure relates to that Apollo whom Cicero makes to have been the lawgiver of the Arcadians, and who was dethroned for having governed his subjects with too much severity. He retired to the court of Admetus, who received him favourably, and gave him in sovereignty that part of his dominions which lay along the banks of the river Amphrisa: hence arose the fable of his having been expelled heaven, because he had been actually banished from his throne. The meaning of his being reduced to the necessity of keeping Admetus's flocks, is, that Admetus put some of his subjects under his dominion, and made him king of a part of Thessaly. King and shepherd are frequently synonymous, especially in Homer. As these ancient traditions are not always uniform, Ovid says that it was not in Thessaly, but in Elis, that Apollo became a shepherd and had the adventure of Battus who stole some of his oxen.

The worship and divine honours paid to Apollo.

There was hardly a god in the pagan world more revered than Apollo. He had temples through all Greece and Italy; oracles without number; and a vast many festivals were celebrated in his honour, especially at Delos. I need not dwell long

upon this subject; it suffices to remark that almost all the ceremonies of worship that were paid to him had a reference to the sun whose symbol he was, or to the attributes he was thought to possess. Thus the wolf and the hawk were consecrated to him, because both of them have a fine piercing eye; the crow, the raven and the swan, because these fowls were reckoned to have by instinct a faculty of prediction. The laurel was consecrated to this god, from the supposed partiality for the tree into which his mistress was transformed; and this produced a persuasion that those who slept with some branches of laurel under their head, received certain vapours which enabled them to prophecy. Porphyry too informs us that the ancients foretold future events from the crackling the laurel made whilst it was burning; which makes Tibullus say, "When the laurel gives you a good omen, ye husbandmen rejoice." But when it burned without cracking, it was a bad prognostic. The cock was also consecrated to him, because by his crowing he intimates the approach of the sun: also was the grasshopper sacred to Apollo, because his chirping does honour to the god of music.

How he was
represented.

Time has preserved to us a great many monuments of this god. It will be needless to run over them all; most of them may be seen in Montfaucon's antiquities. I shall only remark that he is always distinguished in them by his youth, the rays that shine about his head, sometimes his lyre, and at others his bow and quiver. Apollo, as has been said, was generally represented youthful, and without a beard, as well as Bacchus; which form according to Tibullus, was exactly suitable to them both: but as the latter appears sometimes with a beard, so Lucan informs us that there was also a bearded Apollo; however we have no monuments extant that represent him in that manner.

His numerous
appellations.

In fine, to close this article, it remains for me to speak of the different names of Apollo. As the whole world adored this god, or at least the

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Sun, whose symbol he was, he had almost as many names as there were different countries that paid him worship; but besides these names the Greeks and Romans gave him several others. That of Vulturius was given him from a pretty singular adventure related by Conon. Two shepherds who were feeding their flocks upon mount Lissus near Ephesus, seeing some bees come out of a cavern, one of them let himself down thither with a basket and there found a treasure. He who had remained above, having pulled up the treasure which had been placed in the basket by his companion, left him to shift for himself, not doubting but he would soon perish. While the deserted shepherd was thus abandoned to cruel despair, he sunk down to sleep, and in his dream Apollo appeared and bade him wound his body with a stone, which accordingly he did. Some vultures, allured by the smell of his blood, entered into the cavern, and having lodged their bills in his wounds and clothes, and at the same time raising themselves upon their wings, thus drew the poor wretch out of the cave. So soon as he was cured, he laid his complaint before the Ephesian magistrates, who put the other shepherd to death, and gave him half of the treasure that he had found in the cave. With this he built upon the mountain, a temple in honour of his deliverer, under the name of Apollo over vultures.— He was called Hyperborean, for reasons given in a former article. He had the title of Phœbus, in allusion to the light and heat of the sun, which gives life to all things; or from the name of Phœbe the mother of Latona: that of Delius from the island of Delos, where he was born: that of Cynthius, from a mountain of that name, as we learn from Servius and Festus: he was called Epidelius from a temple he had near the promontory of Malea; which originated in this manner: Menophanes, who commanded Mithridates's fleet, having plundered the island of Delos, ordered the statue of Apollo to be thrown into the sea; the Lacedemonians having found it, built a temple to this god, which

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they named Epidelius, as it were to signify that he came from Delos. The people of Chios worshipped him under the name of Phanæus, and gave the name of Phanæa to one of their promontories, because it was from thence Latona had seen the island of Delos. That of Lycius was given him, if we may credit Pausanias, by Danaus, who as he was disputing the crown with Gelanor, having perceived a wolf which the Greeks call lycos, gain a victory over a bull, gave out that Apollo was pleased to show the people of Argos that a stranger was to prevail over a citizen; the wolf being a foreign animal. When this prince had mounted the throne, he built a temple in honour of Apollo Lycius.—He was denominated Delphinus, because it was believed that under the figure of a dolphin he had accompanied the ship of Castalius, who conducted a colony from Crete into Phocis.—He was called Delphicus from the city of Delphos, so famous for his oracle: Clarius from that of Claros, where also he had an oracle: Nominus, because he had kept Admetus's flocks: Pythius, from the victory he obtained over the serpent Python: and the games that were instituted in honour of this event were called Pythian, as we have seen.—The name of Smynthian was given him, because, as Strabo has it, after Callinus and Heraclides of Pontus, the descendants of Teucer having set out from Crete in quest of a fit place to settle in, learned from the oracle that they should stop at a place where the inhabitants should come to receive them. Being obliged to pass the night upon the borders of the sea in the lesser Asia, a great number of rats came and gnawed their belts and bucklers. The next day, seeing this havoc, and thinking the oracle accomplished, they stopped in that place and gave Apollo, who was there highly honoured, the name of Smynthian, which in their language imports a rat. The same author adds, that in the city of Chrysa was to be seen a statue of Apollo, by the hand of Scopas the celebrated statuary of Paros, with the figure of a rat at his feet; and Heraclides of Pontus asserts that

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the rats about that temple were sacred. Orpheus, Homer, Ovid, and several others frequently called Apollo by the name of Smynthian.—The name of Actius was derived to him from the promontory of that name, so noted for the victory of Augustus over Antony: that of Daphnæus, from the fable of his amours with Daphne: that of Soractes from a mountain in Italy where he was worshipped; and his priests, if we believe Pliny and Virgil, walked upon burning coals without receiving any hurt. Strabo likewise takes notice of the same miracle, but he says it was the goddess Feronia who was worshipped upon mount Soracte, and that it was in honour of her that those priests walked upon those burning brands.—In fine, Apollo had several other names, mostly taken from the places where he was worshipped.

2d. DIANA.

Diana, as symbol of the moon, a copy of the Egyptian Isis.

The history of Diana will not carry us into so minute a detail as that of Apollo, since nearly the same attributes belong to both the brother and the sister.—When Diana is considered to be the symbol of the Moon, she is the same with Isis, who was the most ancient symbol of that planet, as Osiris was the most ancient symbol of the Sun: consequently the parallel between Diana and Isis is similar to that between Apollo and Osiris; for the Greeks, who had received the Egyptian theology, attributed to the sister of Apollo what they said of the sister of Osiris.

There were several Dianæ:—The daughter of Latona was the most famous.

Cicero reckons three Dianæ, thus: “The first, who is thought to have been the mother of winged Cupid, was the daughter of Jupiter and Proserpine: the second, who is the best known, was the daughter of the third Jupiter and Latona: the third, to whom the Greeks often gave the name of her father, was the daughter of Upis and Glaucus.”—Strabo and Pausanias mention another Diana named Britomartis. She was the daughter of Eu-

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bulus, and a great lover of hunting. As she was flying from Minos, her lover, she threw herself into the sea, whence she was taken in some fishers' nets; which, according to Vossius, gave her the name of Dictynna: or according to Solinus, this name was given to her because it signifies a soft and gentle virgin.—Ovid also, makes us acquainted with a Diana more ancient than the foregoing; the Diana of Egypt, who metamorphosed herself into a cat, when Typhon waged war with the gods. She is the same whom Herodotus mentions under the name of Bubastis, adding that the Egyptians said she was the daughter of Dionysius or Osiris and Isis, and that Latona was her nurse: or rather, she was Isis herself, who is the true and most ancient Diana, whom the Egyptians took for the symbol of the Moon. But as the Greeks always copied after the Egyptians, what these have said of their Isis, those have attributed to their Diana, the daughter of Jupiter and Latona and sister of Apollo; whereby she became more famous than all the rest.

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| <p>She was the goddess of hunting, and the symbol of chastity.</p> | <p>As this princess loved hunting, she became the divinity of those who were addicted to that exercise. And her abstemious love of chastity caused her to be regarded as the symbol of that virtue; on which account the poets ordained her virgins for her companions. It is well known that she banished from her suite, Calisto, whom Jupiter had seduced in the shape of Diana; and that she turned Acteon into a stag to be devoured by his dogs, for surprising her and her attendants while bathing; an inordinate and excessive punishment for the crime, which sufficiently marks her tenacious watchfulness over her title of virgin goddess. But as mythology is not very consistent in its principles, this very goddess is reported to have been in love with Endymion, and to have visited him every night in the mountains of Caria. But this fiction is thought to have no other foundation, than</p> |
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that Endymion, a king of Elis, frequently retired into a cave upon a mountain in Caria, to observe the motions of the moon.

How she was represented.

Diana is commonly represented with a bow and quiver, attended by a dog. She is sometimes, drawn in a chariot by two stags. Sometimes she was figured with wings, as we learn from Pausanias, having in one hand a lion and in the other a panther, her chariot being drawn either by two heifers or two horses; symbols which this author confesses he knows not the meaning of. Diana is easily known however, in the figures that represent her, either by the crescent which she very commonly has upon her forehead; or by her hunting habit; or in fine, by one or more dogs that accompany her.—Passing over many singularities in the monuments of Diana, that may be seen in the antiquaries, particularly Montfaucon, we shall only add here, that of Diana of Ephesus, called Ephesia after the name of that city. She was represented with a great number of breasts, and decorated with figures of every description of animals; assuming the character of Cybele, Terra or the Earth, or rather all nature, which she represented.

Her plurality of names; her functions, and worship.

When Diana represented the moon, she was called Lucina. When she was looked upon as the goddess of hunting she was called Diana. And when she was accounted an infernal deity, she was called Diana, Proserpine, or Hecate. Hence was derived also her name of Triformis, and the custom of representing her with three heads, the one on the left being that of a dog, the one on the right that of a horse, and the one in the middle that of a boar. She was also represented under three female figures standing back to back, with the ordinary symbols of Diana and Proserpine. But this custom, says Pausanias, was neither universal nor very ancient.—When Diana was invoked by women in child-bed, she was called Juno Pronuba, and Lucina. She was called Trivia, importing that she was worshipped in the cross ways, the

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streets, and public roads, where her statues were commonly erected. She was called Orthione, either from a place of that name in Arcadia where she was worshipped, or rather from the severity with which she punished those of her companions who did not maintain strict chastity; or in fine, because the youths of Lacedemon used to whip themselves cruelly, and sometimes even to death, in the presence of her statues; from which barbarous custom the Greeks called one who was obdurate and inflexible, *orthion*. Her name of Deviana took its rise from her fondness for hunting, as those who follow that exercise are apt to deviate or lose themselves. Spon has given a print of a monument wherein this goddess is named Clatra. She is there represented with Apollo, and both of them are charged with symbols after the manner of the Pantheon figures. Apollo has his lyre and the thunder; his head is encircled with rays, and a representation of the sun is above it. Diana has upon her head a crescent, a turret, and a pine apple, like Cybele; she has a serpent wreathed about her arm like Hygeia the goddess of health, also the sistrum of Isis, and the prow of a ship.—The other names given to this goddess are for the most part derived from the places where she was worshipped: Thus Hesychius calls her Aerea from a mountain of that name in Argolis; and Pausanias calls her Coryphæa, from another mountain near Epidaurus. The people of Tauris called her Taurica from the name of their country, and Thoantina from their king, and Orestina because Orestes stole her statue. The people of Ephesus called her Ephesia from the name of their city, which was celebrated for its temple and worship of Diana. The inhabitants of Elis called her Alphæa, as we learn from Strabo, because when Alphæus fell in love with her she besmeared herself and her companions with dirt, that he might not distinguish her: accordingly, not being overcharged with sagacity though a god, he was frustrated and gave over his pursuit. The people of Achaia called her Triclara; in whose temple

Pausanias tell us that Menalippus and Cometho gratified their love: which profanation was followed by a general barrenness, insomuch that the earth produced no fruit, while an epidemic distemper swept away vast numbers of the people. The Acaians having consulted the oracle of Apollo, were answered by the priestess or Pythia, that the impiety of Menalippus and Cometho was the cause of all their calamities; and that the only way to appease the goddess was, to sacrifice to her every year a boy and a virgin.—Hypermnestra having gained her cause against Danaus her father, who prosecuted her for having saved her husband Lynceus against his command to put him to death, she dedicated a temple to Diana under the name of Pitho or goddess of persuasion. Pindar gives her the name of Didyma to denote that she was twin sister of Apollo. Strabo speaks of a Diana Perasia, so called because her worship had been transported by sea to Castabalis, a town in Cappadocia. Finally, the ancients, and especially Pausanias, give several other names of this goddess, with which we will not trouble our readers.—We see from what has been said, that several nations were distinguished for the worship of Diana, towards whom they carried their superstition so far as to offer her human victims. The festivals celebrated to her honour in the island of Delos, which drew together a great concourse of strangers was the most celebrated. We have noticed particularly several of the festivals of this goddess under that article in the first volume.

3d. AURORA.

Her descent;
her amours, and
offspring.

Aurora, the sister of the Sun and Moon, and goddess of the morning, was the daughter of Hyperion and Thea; or according to some, of Titan and Terra; while others say she was the daughter of Pallas, whence she was also called Pallantias. She married Astræus, by whom she became mother of the stars and the winds. Her amours

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with Tithonus and Cephalus, whom she carried to heaven, are particularly famous: by the former she had Memnon and *Æmation*, and by the latter Phaeton according to Hesiod and Pausanias. She had also an intrigue with Orion, whom she carried to the island of Delos, where he was killed by Diana's arrows.

As the forerunner of the morning sun, Aurora is represented drawn in a chariot by four white horses, preceded by Lucifer, who represents the dawn, having the Hours in her rear; while she is said to open with her rosy fingers the gates of the east, and to pour dew upon the earth to promote vegetation. Nox and Somnus also fly before her, and the constellations of heaven disappear at her approach.

4th. THE MUSES.

As Apollo was the patron and conductor of the Muses, it is proper to speak of these goddesses in the same section. We shall first remark of these deities, what would seem a little extraordinary, that no subject is more celebrated among the poets than that of the Muses, whom they are perpetually invoking; and yet nothing is more obscure than what mythologists say about them; for they vary both as to their original, their number, their attributes, and their names.—Hesiod, who has employed the first hundred and seventeen verses of his *Theogony* in invoking the muses, and in celebrating their memory, says they were nine in number, and daughters of Jupiter and Mnemosyne. He calls them *Heliconiades* because they resided on mount Helicon, and *Pierides* because they were born in Pieria. This poet says when they were in Olympus, they sung the wonders of the gods, especially of Jupiter their father: that they knew the past, the present, and the future; and that nothing so much gladdened the courts of heaven, as their voices and melodious concerts. Lastly, he adds that they taught him poetry, and inspired him with all

that he was about to deliver in his Theogony.—Cicero speaks of several sets of Muses: in the first he enumerates four of them, whom he considers to be daughters of the second Jupiter. Another set were nine in number, whose father was the third Jupiter, and their mother Mnemosyne. A third set were also nine in number and had the same names with the last, but were the offspring of Pierus and Antiöpe; whence the poets are wont to call them Pierides or Pierian.—Varro allowed of only three in all. The Muses, says he, denote harmony; which being performed only three ways, either by the voice, or by wind instruments, or lastly by those which we strike with the hand, there ought consequently to be but three Muses. St. Augustine also relates, on the authority of Varro, that in a city which is thought to be Scicyon, three able artists had been employed each to make three statues of the Muses, with a design to consecrate the finest of them; but that when they were completed, they were found to be so exquisitely wrought, that the whole nine were kept and consecrated in the temple of Apollo. Hence it is perhaps that most of the ancients believed there were nine Muses.—If we may credit Diodorus Siculus, these goddesses, so famous among the Greeks, were fine singers whom Osiris carried about with him in his conquests, and to whom he had given Apollo (one of his generals) to be their director: which is perhaps the reason of their giving that god the name of Musagetes, or *Conductor of the Muses*, as well as to Hercules, who was also one of Osiris's generals.—M. Le Clerc again, takes the fable of the Muses to have originated from the concerts which Jupiter had instituted in Crete. According to him, they were nine virgins who formed his royal academy of music. He adds as a reason why that god passed for the father of the Muses, that he was the first among the Greeks, who in imitation of Jubal, had a regular concert; and that these singing virgins had Mnemosyne or *memory* given them for their mother, because she furnishes the subjects to bards and poets.—But as

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the Muses were famous, and very much honoured in that part of Macedonia which was anciently called Pieria, long before their worship was known upon mount Helicon and Parnassus, it is very probable that this is the country whence they derived their original. And this sentiment is conformable to what we read in Newton's Chronology. Osiris, says this illustrious author, had matched one of his singing virgins who accompanied him in his expeditions, with Oeagrius king of Thrace; and of this marriage was born Orpheus. The musical virgins of this conqueror became famous in Thrace under the name of Muses; and the daughters of Pierus, a Thracian by birth, having learnt their music, and imitated their concerts, gave rise to the fable that they had challenged the Muses to a trial of skill, in which they were conquered, and changed into magpies for their presumption. It may be supposed that the victorious Muses assumed the name of the conquered Pierides, as did Minerva assume the name of Pallas because she had killed the giant of that name.

They presided over the liberal arts;—their representation;—their consecrated fountains, &c.

The Muses presided over poetry, music, dancing, and all the liberal arts, as we shall see more particularly when we treat of them individually.—Sometimes they were represented as dancing in a chorus, to intimate the near and indissoluble connexion which exists between the liberal arts and the sciences. They sometimes appear with wings, because with the assistance of wings they freed themselves from the violence of Pyrenæus. They were fond of solitude, and commonly appeared in different attire, and with different symbols, according to the arts or sciences over which they presided.—The palm tree, the laurel, and the fountains of mount Pindus, Helicon, and Parnassus, particularly Hypocrene and Castalia, were sacred to them.

Their various epithets or names whence derived.

There were several epithets given to these goddesses. That of Camænæ, according to Festus, Macrobius, and Servius, comes from *cano*,

because their principal employment was to sing the praises, and celebrate the actions of the gods and heroes. They were called Heliconiades from a mountain in Beotia named Helicon, which Otus and Ephialtes consecrated to the Muses, and not from a hill of the same name adjoining mount Parnassus as some have thought. Other authors however, are of opinion that this name came neither from the one nor the other of those mountains, but from a musical instrument also called Helicon, of which Ptolemy makes mention.—The name of Parnassides, given them also by the poets, is taken from mount Parnassus in Phocis, which they were wont commonly to frequent. They were called Aonides from the Aonian mountains in Beotia; whence that province itself was often called Aonia. From Thespia, a town in Beotia, they were called Thespiades: and from the fountain Castalia which ran at the foot of Parnassus, they were called Castalides. They were called Pegassides from the winged horse Pegassus who was consecrated to them; and Hypocrenæ from the fountain which Pegassus made to spring out of the earth with a blow of his foot. It is also from the same fountain that they are frequently called Aganippides; for that fountain was known equally by the names of Aganippe and Hippocrene.

Hercules as well
as Apollo was
their patron.

Apollo has always been looked upon by the poets as the patron and conductor of the Muses, as we have already remarked; and nothing is finer than the descriptions of the concerts of Parnassus over which that god presided, and where these goddesses sung in strains that charmed both gods and men. But the poets were not content with giving them Apollo for their conductor. They conferred the same title upon Hercules also; and he too acquired the name of Musagetes, as shall be seen in his history.

Their worship.

Though the Muses received divine honours, and their worship was celebrated in most of the cities of Greece and Macedonia, with the usual offering of sacri-

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fices, yet no class of people has so highly adored them as the poets; who, in imitation of Hesiod, Homer, and Virgil, seldom fail to invoke them at the beginning of their poems, as goddesses capable of inspiring them with that enthusiasm which is so essential to their art.—Vossius seems to have been at a loss to imagine why the ancients honoured the Muses as warlike goddesses; for we are assured by Plutarch that sacrifices used to be offered to them in Greece before giving battle; but since they were consecrated to Apollo and Hercules, who had passed the principal part of their lives in making war, why not consider the women who accompanied them in their conquests as warlike.

As ancient authors and monuments frequently confound the names of the nine Muses, their symbols, and the arts or sciences over which they presided, we can only give that account of each, which is the most commonly received, without attempting to reconcile inconsistencies, contradictions, or differences of opinion.

1st, Clio—her symbols and figure. Clio the first of the Muses, presided over history. She is represented crowned with laurels, holding in one hand the trumpet of fame, and a book or roll of paper in the other: sometimes she holds a *filictrum* or quill in one hand, and a lute in the other; of which last she is supposed to be the inventress. As her name signifies glory or renown, it was her office to record the actions of brave and illustrious heroes.

2d, Euterpe—her inventions, symbols, and figure. Euterpe, so called because she imparts joy, presided over music, and was esteemed the inventress of the flute and all wind instruments. She is represented as crowned with flowers, and holding a flute.—Some mythologists attribute to her the invention of tragedy; in which character she holds a grim mask in one hand, and the club of Hercules in the other, perhaps because

tragedy represents heroes, of whom Hercules was the most illustrious. But the invention of tragedy is most commonly attributed to Melpomene.

3d, Thalia—
her inventions,
symbols, and
figure.

Thalia, the flourishing maid, was the inventress of comedy and pastoral poetry, over which she presided. She was represented as leaning against a pillar, holding a ludicrous mask in her right hand, by which she is distinguished from the tragic Muse. Her dress is shorter and less ornamented than that of the other Muses.—We find Thalia represented on one medal with a double face like Janus: but some have supposed that figure was meant for Euterpe; and Spon, who has published a fine marble representing all the Muses, has sometimes confounded them.

4th, Melpomene—her symbols
&c.

Melpomene, the charming fair, is generally supposed to have presided over tragedy. Horace has addressed the finest of his odes to her, as the patroness of lyric poetry. Her garments were splendid: she wore buskins on her feet, a dagger in one hand, and a sceptre in the other.

5th, Terpsichore—her invention,
symbols and figure.

Terpsichore, that is the jovial, presided over the dance, with which she delighted her sisters, and of which she was reckoned the inventress. as the vivacity expressed by her name intimates. She was represented as a young and sprightly virgin, crowned with laurel, and holding a musical instrument in her hand.

6th, Erato—
her symbols and
patronage.

Erato, or the lovely, presided over lyric, tender, and amorous poetry. Cupid, or rather Hymenæus is sometimes placed by her side holding the torch of hymen, while she appears with a thoughtful, but most commonly a gay and animated look. She is represented as crowned with roses, holding a lyre in her right hand. She was invoked by lovers, especially in the month of April, which, among the Romans, was particularly devoted to love.

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MERCURY.

7th, Polyhymnia—her sym-
bols, &c. Polyhymnia, whose name betokens multiplicity of songs, presided over singing and rhetoric, and was deemed the inventress of harmony. She was represented holding a sceptre in her left hand, and with her right raised up in the attitude of an orator. She had also a crown of jewels on her head.

8th, Calliope—her symbols, and office. Calliope, so called from the sweetness of her voice, presided over eloquence and heroic poetry. She was represented crowned with laurels, holding a trumpet in her right hand, and a book in the left, to denote that she had cognizance of the famous deeds of heroes, as Clio was employed in celebrating them.

9th, Urania—her invention, and symbols. Urania, or the celestial, was the inventress of astronomy, over which she presided. She was represented as a young virgin, dressed in an azure coloured robe, and crowned with stars; holding a celestial globe in her hand or upon a tripod, with several mathematical instruments about her.

SECTION EIGHTH.

MERCURY.

Mythologists enumerate several Mercurys. Mythologists reckon more Mercurys than one, perhaps in consequence of the great variety of employments in which that god was continually active. Lactantius the grammarian enumerates four of them: one the son of Jupiter and Maia; another the son of Cælus and the Day; a third the son of Liber or Bacchus and Proserpine; the fourth the son of Jupiter and Cyllene; which last slew Argus and then fled into Egypt, where he communicated to the Egyptians the knowledge of letters.—According to Cicero there were five

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of them. "One, says he, was the son of Cœlus and the Day: another was the son of Valens and Phoronis: he dwells in the earth and is called Trophonius: the third was the son of Jupiter and Maia; it is of this Mercury and Penelope that Pan is said to have been born: the fourth was the son of Nilus, whom the Egyptians think it is a crime to name. The fifth, whom the Pheneates worship, is said to have slain Argus, and for that reason to have obtained the empire of Egypt, and to have given laws and the knowledge of letters to the Egyptians."

But most probably there were only the Egyptian Thot, & the Titan prince.

It is unnecessary to consider minutely how we might reduce to a smaller number so many Mercurys, several of whom appear to have either the same father or the same mother: we presume it may be affirmed that there never were but two of them; whereof the most ancient was Thot, Thautus, or Trismegistus, the Egyptian Mercury, who was cotemporary with Osiris. The other is him, who, according to Hesiod, was the son of Jupiter and Maia. We shall now speak particularly of these two Mercurys; and first of the Titan prince.

The history of Mercury the Titan prince.

—his great honours and elevation.

It was this Mercury the son of Jupiter and Maia, whom most of the ancients acknowledged, and to whom the poets attributed all the achievements that pass under that name. It was to him chiefly that temples were built, and altars and statues were erected. After his father's death, having become famous among the Titan princes, Italy fell to his lot, with the Gauls: he also reigned absolute in Spain, after the death of his uncle Pluto; as he likewise did in the Maritanie after the death of his grandfather Atlas.

His travels, and his mental endowments.

He was a prince of great artifice, dissimulation and cunning. He travelled more than once into Egypt to inform himself in the manners

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and customs of that ancient people, to learn their theology; and above all, the abominable science of magic, which was there in very great vogue, and wherein he himself afterwards excelled: accordingly he was reckoned the great augur and soothsayer of the Titan princes, who were perpetually consulting him. Jupiter himself in his lifetime had often employed him in that science; and this is what has given the poets the clue or pretext for making him the interpreter of the gods. But some authors will have it that he was accounted the interpreter of the gods, only because he taught his people the worship which they required. His travels into Egypt were of great use to him for that purpose; having got himself initiated into all the mysteries of the Egyptians, and having become thoroughly acquainted with their ceremonies. —Jupiter found great advantage also from the eloquence of this young prince, having employed him in many negotiations during the wars he had with the princes of his family; delegating him to several places to treat with them; and this no doubt is what made him pass for the messenger of the gods. As he frequently reconciled them to one another, he was taken for the god of peace and alliances. Jupiter employed him as his confidant in conducting some of his intrigues, and let him into the secret of all his gallantries.—In fine Mercury contributed not a little by the force of his eloquence, and the politeness of his manners, to cultivate the minds of his people, to make them docile, uniting them together by society and commerce, and curbing the vicious by wise and rigid laws.

His useful inventions, and unfortunate catastrophe.

This prince, in his lifetime, had invented and improved several arts. To him is ascribed the invention of the lyre, of music, letters, magic, commerce, wrestling, medicine, besides several other arts. The Gauls who worshipped him under the name of Theutates, and offered to him even human victims, as we learn from Lactantius, looked upon him as the inventor of all the fine

arts. Indeed we may say no prince ever gained greater reputation for excellent qualities, nor was more beloved by his people than he. Yet he had his blemishes, and was one of those who have nothing in mediocrity; which obliged the other sons of Jupiter, dissatisfied with his artifices, to make war upon him, in which, having been vanquished repeatedly, he at last thought fit to retire into Egypt, where he died. Others think he ended his days in Spain, where they say his tomb was to be seen.

Parallel between Mercury and Canaan. The learned Bochart thinks the history of Mercury had been composed upon that of Canaan; and between them he draws a very ingenious parallel. Both Mercury and Canaan, says he, passed for the sons of Jupiter, or Ammon, who was the same with Ham. Mercury took his name from merchandise, and chanaan in Hebrew signifies the same thing. The same reason which made Canaan be called the servant of his brethren, made Mercury be taken for the messenger of the gods. This god had the charge of the highways, for no other reason but because the Phenicians or Canaanites of the race of Canaan were great travellers, and settled colonies every where: and the wings of this god are the sails of the Phenician vessels.—On the contrary, John Nicolai is of opinion that Mercury is the same with Moses, and compares the miraculous rod of that legislator to the *caduceus* of this god.

His services to the gods very numerous, especially to Jupiter:— Of all the gods of the Pagan world, none had so many employments and occupations as Mercury. As interpreter and faithful minister of the other gods, and of his father Jupiter in particular, he served them with indefatigable zeal, even in employments not very honourable. He acted as ambassador and plenipotentiary of the gods; was concerned in all treaties of peace and alliance. Sometimes he even accompanied Juno as her gaurd, or to watch over her conduct. Sometimes Jupiter sent him to conduct an intrigue with some new mistress. At one time you have him trans-

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porting Castor and Pollux to Pallene: at another time he conducts Pluto's chariots, when he carries off Proserpine. The gods perplexed with the difference between the three goddesses Juno, Venus, and Minerva, about beauty, send him along with them to the shepherd Paris. As messenger and confidant of the gods, he had the care of all their affairs; also of the inside of the celestial palace, which he was obliged to keep in good order; to supply the gods with Ambrosia; to preside over games, and assemblies; to hear and answer public harangues, &c. &c. So many employments for Mercury, gave Lucian occasion pleasantly to observe, that he could never enjoy a moment's repose. All which renders it probable that he was the superintendant of Jupiter's affairs, his minister of state, and his grand master of the household: nor ought this notion to appear odd, since it is certain that the poets, under the sublime idea of gods, of heaven, and Olympus, have only laid before us the history of the Titans.

—notwithstanding, he was for a time, expelled from heaven: he practised thefts &c. &c.

Notwithstanding so many good qualities and so many services done to Jupiter, Mercury was not always in the good graces of that god; having been by him expelled from heaven. But Boccace in his genealogy of the gods, asserts upon the authority of Theodotion, that this adven-

ture does not relate to this Mercury; but to him who was called Stilbo, and who lived a long time after him, being cotemporary with Phoroneus. Saving that author's pleasure, however, there never was a Mercury of that name; Stilbo, a Greek word imparting to shine, being only an epithet of the planet whose name this god bears. It is most probable therefore, that for some adventure whereof we are ignorant, Mercury being banished from Olympus where his father dwelt, was forced to keep flocks for some time; the pastoral life not being then unworthy even of kings' sons. As Apollo was disgraced at the same time, and led the same kind of life, so we are told that Mercury stole his oxen, and that

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the shepherd Battus, the sole witness of the theft, after promising not to reveal it, having broke his word, was transformed by Mercury into a touchstone, according to Ovid; a fable which may mean that Mercury had hid Apollo's oxen near the tomb of the shepherd who had invented the touchstone.—As Mercury was the god of merchants and thieves, so several sorts of sharpening tricks were attributed to his charge; accordingly we learn from Lucian, that when yet a child, he had stolen Neptune's trident, Apollo's arrows, the sword of Mars, and the girdle of Venus: also fables were founded upon his having been a skilful sailor, expert at handling the bow, brave in fight, &c.

Many fables interspersed in the history of Mercury. Such is the history of Mercury, which is much disguised by the Greeks and blended with several fables: for it appears that his name was given to those princes who had any of his qualities. So we need not be surprised that such contradictory accounts should be given of the same person, nor at the numerous expeditions he is said to have made, and the many wives and children that are given to him.—His history was also disguised by a number of allegories that had relation to his great and excellent qualities; as for example, that of the golden chain which came out of his mouth, and was fastened to the ears of those he would conduct, signified that he chained down or fascinated the hearts and souls of men by the powers of his eloquence.—He was said to have one half of his face clear and the other half clouded or black, in illustration of the opinion that he conducted souls into hell, and consequently was sometimes in heaven or upon earth, and sometimes in the realms of Pluto.—But what was the foundation of this fable mentioned by Homer, and after him Virgil, that he conducted souls to hell with his *caduceus*, and that persons never died till he came and broke the bonds that united their bodies? Is it because that prince in his lifetime led some colonies into Sapin, the kingdom of his uncle Pluto, a country that was account-

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ed hell? or rather was it not an Egyptian ceremony that had given rise to this fable. This last is what we learn from Diodorus Siculus. The Egyptians, says he, carried the dead body of Apis to a certain spot, and there put it into the hands of one appointed to conduct it to the place of burial; which custom Orpheus, who had travelled into Egypt, taught to the Greeks, and then Homer accommodated it to Mercury. Or perhaps because this prince was the founder of an ancient law among the Egyptians, which ordered that the dead were not to have burial, till the judges pronounced that they were worthy of it: and the judges appointed for that purpose, took evidence of the past life of the deceased, which was publicly read upon the banks of the lake Acherusia. Thus we may conclude that this prince assisted at these trials in person, to insure the strict observance of the laws; which might suggest the fable that he himself conducted the souls into hell. La Cerda hints that this fable may have derived its original from a custom among the Athenians; namely when they had condemned several criminals to death, they executed them on several days, and he who went first to execution was called Mercury, because he shewed the rest the way to Pluto's realms; but who does not perceive that this is rather the consequence, than the original of the fable.—As the *caduceus*, a symbol peculiar to Mercury, was the implement by whose powers he performed most of his magical exploits, so there were many fables concerning its origin and nature. It had the form of a rod, around which, at one extremity were two serpents twined, whose spires were arched in the form of two semicircles, while their heads reached beyond the rod. Athenagoras says Jupiter being enamoured of Rhea, she changed herself into an adder, upon which the god instantly assumed the figure of a serpent, and these are the two reptiles which Mercury bears upon his *caduceus*. According to others of the ancients, Mercury having found two serpents fighting together, appeased their fury by striking them

with his rod, around which they twined themselves; and this is the reason say they, that the *caduceus* has ever since been looked upon as the emblem of peace. We are told farther, so easy is it to give mystical explanations, that Mercury was the inventor of a kind of music, whose sweetness was capable of stilling the senses—the peculiar virtue of the *caduceus*, which lulled those asleep who were touched with it. Lastly, we find authors of opinion that Mercury practised necromancy, or the art of recalling souls from the dead, and that the *caduceus*, was the means he employed in this operation. After all, it is most reasonable to suppose that there is no other mystery in it, except, that as envoys and ambassadors wore always a branch of olive in the form of a rod, so such a one was given to Mercury the great ambassador of the gods; to which were joined the two serpents as the symbols of prudence, which ought always to accompany negotiations.

How he was represented, —that is, his figure and symbols.

There are few Pagan deities of whom we have a greater number of representations and figures remaining than of Mercury. They are to be met with in antiquaries and particularly in Montfaucon.—He is figured as a young man of a beautiful countenance, an easy shape, sometimes naked, sometimes with a cloak over his shoulders but covering only half his body.—As he was the god of merchants and thieves, he is commonly drawn with a purse in his hand.—In quality of grand negotiator of gods and men, he wears the *caduceus*, the symbol of peace.—If he has wings on his petasus or cap, at his feet, where they are called *talaria*, and upon his *caduceus*, they are to denote his swiftness in executing the orders of the gods, especially that of conducting into hell, or into the Elysian fields, the souls of the dead, or bringing them back again when required.—The vigilance necessary to the great number of offices allotted to Mercury, is the reason for giving him the cock also as a symbol.—To these symbols we may add that of a short sword called *herpe*, with which

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he cut off the head of Argus, and which he lent to Perseus.—As the shepherds took him for their patron, you see him sometimes upon monuments with a ram.—You see him sometimes represented with a tortoise, because he was thought to have been the inventor of an instrument of music called the *testudo* or tortoise.—We find likewise monuments where Cupid is fitting wings to Mercury's heels, and other singularities which are often the result only of the artist's own imagination.

His names.

We shall single out from the various names that were given to Mercury, such as may call to mind some passages of history, &c.—The Greeks called him *Hermes*, that is, interpreter. The Latins called him *Mercurius* from *mercatura* merchandise; and *Cyllenius*, either because he was born upon a mountain of that name, or because he lulled people to sleep with his caduceus; *Nomius*, either from the laws of eloquence which he founded, or because he was the god of shepherds; *Camillus*, that is to say the messenger of the gods; the Carthaginians called him *Sumes* for the same reason. The Egyptians called him *Thot*, *Thaautus*, or *Trismegistus*; and the Gauls *Theutates*. He was named *Vialis*, because he presided over the highways; *Quadratus*, from being represented anciently under the figure of a square stone; *Triceps*, because he was equally in heaven, upon earth, or in hell; *Agonios*, because he presided over the *Agonalia*, games whereof he was the inventor. The Athenians honoured him particularly in the citadel, under the name of *Profanus*, that is to say, uninitiated, as *Phavorinus* tells us. The poets, chiefly *Homer* and *Orpheus*, have given him the epithet of *Argicida*, not so much for having killed *Argus*, as because he presided over eloquence, which is frequently pernicious. He had likewise the appellation of *Herpedophorus*, from the words he made use of in killing *Argus*. He is sometimes named *Agoræus*, or god of the market. He had at *Pharos* in *Achaia*, a statue under this name, which delivered oracles. This

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statue, according to Pausanias, was of marble, of a middle size, a square form, and standing upon the ground without a pedestal: the inscription imported, says this author, that the statue was set up there by Simylus the Messinian. He sometimes had the epithet of Chthonius, which according to some interpreters signified Infernal Mercury, and according to others Terrestrial Mercury. He had also the name of Criophoros, that is ram-bearer; accordingly he had a statue at Lesche where he was worshipped under this name, representing him bearing a ram upon his shoulders, to denote, as we have it in Pausanias and others, that he was the god of shepherds. The Tanagreans worshipped him under the name of Promacos, because he had appeared to them in battle, fighting in their behalf; and with this we shall have done with his names, of which there were many others.

His worship.

The worship of Mercury had nothing peculiar in it, except, that the tongues of the victims were offered to him, as a characteristic of the eloquence of this god. For the same reason they offered him money and milk. Sometimes too they sacrificed to him calves and cocks. He was especially worshipped in the Gauls; as likewise in Egypt, where the priests consecrated to him the stork, the animal most renowned among them except the ox. It was chiefly in the month of May that they celebrated the festivals of Mercury, and worshipped him in a more solemn manner than in any other part of the year.

Trismegistus, the Egyptian Mercury.

His extensive
research in the
arts and sciences.

There is no personage without exception in profane antiquity, more celebrated than Thot, the Egyptian Mercury. He was the soul of Osiris's council, who employed him in the most critical affairs; and who, before his expedition to the conquest of the Indies, left him with Isis, whom he had appointed regent of his kingdom, as the most proper person to serve her in the administration.

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Not content merely with giving counsel to the queen, he, like a faithful minister, applied himself to make arts and commerce flourish through all Egypt. By studying the most sublime sciences he acquired profound knowledge in the mathematics, especially in geometry; and he taught the Egyptians how to measure their lands, (whose limits were frequently disturbed by the overflowings of the Nile) that every one might know permanently the portion which belonged to him. In fine, there were few sciences wherein he did not make great proficiency; and it was he in particular that invented those mysterious letters called hieroglyphics, which were afterwards used only in matters that concerned religion.—To these particulars Diodorus Siculus adds, that “Osiris conferred great honour upon Mercury, because he saw him endued with an extraordinary degree of talent for every thing that was conducive to the welfare of human society. For he was the first who formed an exact and regular language of the rude and undetermined dialects that were in use before. He gave names to a vast number of things which till then had none. He invented the first characters, and regulated the very harmony of words and phrases. He instituted several rites concerning sacrifices, and other ceremonies in the worship of the gods; and communicated to mankind the first principles of astronomy. Next he exhibited to them by way of amusement, dancing and wrestling, and made them understand what strength, and even what grace, the human body might derive from these exercises. He invented the lyre, to which he gave three strings, in allusion to the three seasons of the year: for these three strings gave three sounds, the grave, the sharp, and the mean or intermediate; the grave answered to the winter, the mean to spring, and the sharp to summer. It was he from whom the Greeks learnt elocution, which they attribute to their Hermes. He was the confidant of Osiris, who communicated to him all his secrets, and highly esteemed his counsels. Lastly, it was he according to

the Egyptians, who planted the olive tree, which the Greeks ascribe to Minerva."

The veneration of the Egyptians for his books on astronomy, medicine, &c.

As for that great number of books upon theology, astronomy, and medicine, of which Trismegistus was author, Marsham ascribes them to Mercury, a son of Vulcan, who, according to

Eusebius, lived a little after Moses, that is, about fifty years after the Israelites came out of Egypt: and this learned author, relying upon Manetho as cited by Syncellus, erroneously reckoned this Mercury to be the one who was surnamed Trismegistus. These books, according to Clemens Alexandrinus, were forty-two in number; and it was impossible for the Egyptians to carry their veneration for them higher than they did. They were carried in their processions with a great deal of ceremony and respect. First of all appeared the chanter, who had two of them in his hands, one containing the hymns in honour of the gods, and the other rules to direct the administration of kings. Next came the minister called horoscopus, who carried the four books of astronomy, one treating of the fixed stars, another of the eclipses of the sun and moon, and the two last of the rising of these two luminaries. Then appeared the sacred scribe, with ten books which treated of cosmography, geography, the description of the Nile, &c. Then followed the stolist with other ten books upon the subject of religion, namely sacrifices, prayers, festival days, &c. The prophet next succeeded, likewise with ten books which were called sacerdotal, treating of the laws of the gods and of ecclesiastical discipline. Thus concludes that author, there were forty-two books in all, of which thirty-six included all that belonged to the Egyptian philosophy, and the other six regarded medicine, that is anatomy, medicaments, and diseases. It was from these books that Sanchoniathon took his Theogony, whereof we have given an abstract in the introduction to the first volume. They are however long ago lost, for the Pi-

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mander of Mercury is a spurious work.—The worship of this god was very solemn among the Egyptians, in honour of whom the most celebrated festival occurred in the month of May.

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As Iris was the female messenger of the gods, we shall speak of her in the same section with their male messenger Mercury; and we may remark in the first place, that as Jupiter for the most part made use of the ministration of Mercury, so Juno chiefly employed Iris as her envoy upon earth.—There is nothing historical to be found in the account of Iris, who is only a physical divinity. But as the Greek mythologists personified every thing, they made Iris or the rainbow, a young woman clothed in a party-coloured habit, always seated by the throne of Juno ready to execute her orders. They have framed a genealogy for her too, and we are told that she was the daughter of Thaumas and Electra, poetical personages, the former of whose names signifies to admire, and the latter signifies the splendour of the sun; all which is well enough to denote the quality of the meteor they designed to describe, there being nothing more admirable in nature than that bow which is formed by the reflection of the rays of the sun by a mist or cloud in the opposite part of the heavens; and it would have been rather a matter of surprise had the ancients not made a divinity of it.

Iris is said to have been constant and unremitting in her attendance upon Juno; and Chalcidymachus tells us that when she wanted rest she leaned against the throne of that goddess. However she was sometimes the messenger of Jupiter, as appears from Homer and Valerius Flaccus. The most important office assigned to her by the Pagans, was to cut the fatal hair in females who were expiring; for they were persuaded that as Mercury was necessary

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by the orders of Jupiter to separate the souls of men from their bodies at death, it was necessary also that Iris should be commissioned by Juno to deliver the souls of women. Accordingly Virgil, who was a perfect master of the theology of the Greeks and Romans, says Juno sent Iris to cut the fatal hair for Dido after she had stabbed herself.—However, as Iris was not always taken up in such occupations, in her leisure hours she had the care of her mistress's apartment, whose bed Theocritus says she made. And when Juno returned from the infernal regions to Olympus, it was the duty of Iris to purify her with perfumes, as we learn from Ovid.—Such were the notions of the poets relative to this goddess, whose constant attendance on Juno was founded on the latter being considered as the gross air with which the rainbow is formed by the rays of the sun.

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Her descent, office, and offspring by Hercules. Hebe was the daughter of Jupiter and Juno; or, as some mythologists will have it, she was the daughter of Juno alone, who conceived her by eating lettuce. She was made cup-bearer by her mother, to all the gods; but Jupiter dismissed her from that office, because she fell down in an indecent posture as she was pouring nectar to the gods at a grand festival, and substituted his favourite Ganymede in her place. She was employed by Juno to prepare her chariot and harness her peacocks.—When Hercules was raised to the rank of a god, he was reconciled to Juno by marrying her daughter Hebe, by whom he had two sons, Alexi-ares and Anicetus.

She was goddess of youth: her worship, &c. As Hebe was exceedingly fair, and always in the bloom of youth, and had the power of restoring gods and men to youthful vigour, she was therefore called the goddess of youth. And at the request of her husband Hercules, she performed the kind office of renewing

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the youthful vigour of his friend Iolas.—Hebe was worshipped at Sicyon under the name of Dia, and at Rome under that of Juventes.—She is represented as a young virgin crowned with flowers, and arrayed in a variegated robe.

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MINERVA OR PALLAS.

We shall now give an account of Minerva,
 The mystery of her birth;— the noblest of Jupiter's productions. The mys-
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 are told that Jupiter, after the war with the Titans, being by con-
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 who was accounted the wisest of her sex. Jupiter, so soon as Me-
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 bring forth a daughter of consummate wisdom, and a son who
 was destined to become sovereign of the universe, resorted to
 the diabolical remedy of devouring her. Some time after, feeling
 a violent pain in his head, he applied to Vulcan, who with a
 stroke of his axe cleaved open his brain, whence to his great
 astonishment out sprang Minerva full grown and in complete
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larly the tremendous egis given her by the poets, which no other divinity but herself could carry, was designed to represent her equality in power with her father; for her divine powers were so great, that she could hurl the thunder of Jupiter, prolong the lives of men, and bestow the gift of prophecy.—Eusebius takes the fable of Minerva's birth to have arisen from the story of a virgin who appeared upon the banks of the lake Triton in Libya, and became famous for her works in wool; and that as the fine arts are the productions of the mind, it was just to say she sprung from the brain of Jupiter. Pausanias seems to confirm this tradition followed by Eusebius, when he says, "As for this goddess, she is blue-eyed, which I take to be founded upon a fable current among the Libyans, for they say Minerva was the daughter of Neptune and Tritonis the nymph of a marsh, and that she was therefore represented with blue eyes like her father." However, as antiquity varies not a little in all these matters, Pausanias tells us elsewhere, that the people of Aliphera in Arcadia valued themselves for having Minerva born and brought up among them.—M. Le Clerc, in his notes upon Hesiod, says the fable of Minerva's being produced from Jupiter's brain is founded upon his having adopted that goddess, and taken care of her education.—But the common opinion is, that Minerva was the daughter of Cecrops, who having distinguished herself in the belles lettres, and perhaps in arms, was looked upon after her death, as the divinity who presided over them; and the reason assigned for her being regarded as the issue of Jupiter's brain is only that her name, according to the most correct etymology, signifies counsel, wisdom, or wit. All the learned however, do not agree as to this etymology. And to this we may add, that according to Hesiod, who makes the subject of this fable spring from Jupiter's brain, it applies more properly to the warlike Pallas than to the wise Minerva; since the epithets he gives her are more characteristic of the goddess of war. Speaking of Jupi-

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ter, "that god, says he, hatched from his brain the blue-eyed Tritonian goddess; she is active, violent, untractable, and takes delight in bloody broils, the din of war and battles."

But this was not the only Minerva of whom we have accounts from mythologists. Cicero finds five goddesses of this name. "I have already, says he, mentioned one Minerva the mother of Apollo. Another, the offspring of Nilus, is worshipped at Sais, a town in Egypt. A third was the daughter of Jupiter, as has been said. A fourth, born of Jupiter and Coryphe the daughter of Oceanus, was named by the Arcadians, Corea, to whom is owing the invention of chariots drawn by four horses. A fifth, who is pictured with winged shoes, was the daughter of Pallas, whom she put to death because he offered violence to her."—St. Clemens of Alexandria, who of all the fathers was best acquainted with profane antiquity, and had read a great number of authors that are now lost, admits also of five Minervas; but as to their parentage, he differs somewhat from Cicero. "The first, says he, was an Athenian, and the daughter of Vulcan; the second was an Egyptian, and the daughter of Nilus; the third, the offspring of Saturn, invented the art of war; the fourth was the daughter of Jupiter; and the fifth was the daughter of Pallas and Titanis the daughter of Oceanus, who, after she had put her father to death, fled him and covered herself with his skin.

The Egyptian Minerva, founder of Sais, the most ancient. The Egyptian Minerva was the most ancient of all. She founded Sais and was worshipped there long before the time of Cecrops, who was a native of that city. He introduced her worship into Greece; after which this goddess was confounded with his daughter Athene.—This Minerva of Egypt was called Neitis, according to Plato and Eratosthenes. And as the kings of Egypt according to Lucian, often took the names of their gods, that of

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ing circumstance: Cecrops, in building the walls of Athens, found an olive tree and a fountain; whereupon the oracle of Delphos being consulted, replied that Minerva and Neptune had both a right to name the new city; on which occasion the people and senate assembled and decided in favour of the goddess. But according to some authors, this fable is only founded upon the change which Cranaus the successor of Cecrops, made in transferring the name of his daughter Athenæ to that city, instead of Posidonia the name of Neptune which it had before; and as the Areopagus or Senate confirmed this change, they fabled that Neptune had been cast by the judgment of the gods.—Though these two explanations are not without probability, an ingenious critic, father Tournemine, has found out another which is still more satisfactory. The ancient people of Attica, says he, the posterity of Cæthin, a savage ferocious race, dwelt only in caves, and pursued no other livelihood but that of hunting. The Pelasgi who made themselves masters of their country, taught them the art of navigation, and made pirates of them. Cecrops, a native of Sais in Egypt, led a colony thither, abolished the barbarous manners of the people, taught them to cultivate the ground, and particularly to propagate the olive, for which the soil was proper, and from which Sais had derived its name. He taught them likewise to worship Minerva, under the name of Athenæ, highly adored at Sais, and to whom the olive tree was consecrated. The Athenians from that time looked upon that goddess as the protectress of their city, and called it after her name. Athens became famous for its excellent oil; and the profits accruing from thence suggested a project of reclaiming the people from piracy, to apply them solely to the culture of the ground. The more effectually to promote this design, they invented a fable (the ancient method of proposing any thing to the populace), wherein Neptune was supposed to be overcome by Minerva, who, even in the judgment of the great gods had made a more useful discovery than Nep-

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tune. This fable was composed in the ancient language of the country, which was the Phrygian, blended with several Phenician words; and as in these two languages the same word signifies a *horse* and a *ship*, those who interpreted this fable, took the word in the former signification, and substituted a horse instead of a ship; which latter was the emblem of the fable whose end was to reclaim the people from piracy. Had it not been for this mistake, adds that learned father, could Neptune have got the name of Ippius? or would the Greeks ever have made a horseman of the god of the seas?—In a word, it was a contest between the sea-men who owned Neptune for their head, and the people who sided with the senate governed by Minerva, which gave rise to this fable. The people, by the judgment of the Areopagus, carried it, and the country life was preferred to that of piracy, which was allegorically expressed by saying that Minerva had triumphed over Neptune.

Fable of her
contest with Ar-
achne in tapestry.

This was not the only contest that Minerva was engaged in. Arachne the daughter of Idmon, of the city of Colophon, disputed with her the glory of performing the best workmanship in cloth and tapestry. The challenge was accepted; and the goddess, seeing the work of her antagonist exquisitely beautiful, threw the shuttle at her head, which so provoked Arachne that she hanged herself in spite; but the gods in pity transformed her into a spider, as we are told by Ovid.—Bochart thinks this fable has no other foundation but the word *arach*, which signifies to spin, and tells us that the scriptures use the same word to signify the webs which the spider works: but with due respect to that learned author, we may as well suppose that the vanity of an ingenious female artist who had pretended to surpass Minerva herself, and her having come to a tragical end, had given a clue to the fable. Pliny, who gives the history of Arachne, says she hanged herself without telling the reason of her despair.

Fable of her
contest with Vul-
can.

The fable of Vulcan's attempt upon her chastity is intended to represent in the most lively colours the sternness of her virtue. It was thus; Jupiter had sworn by the Styx to give to Vulcan as a reward for his suit of armour, whatever he desired. Vulcan demanded Minerva in marriage; but the father of the gods had granted to Minerva the privilege of living in perpetual celibacy; therefore though he could not withhold his consent, he advised his daughter to make all possible resistance, to frustrate the attempts of her lover. Accordingly, neither the prayers nor the force of Vulcan could prevail: but though Minerva preserved her chastity in defiance of this assault, the deformed Erichonius was the fruit of Vulcan's passion.—As another mark of the stern virtue of this goddess, we are told, that Tiresias having had the presumption to look at her when bathing, he was immediately deprived, by her of the use of his sight, in revenge.

Her various
names.

Minerva had many names, which were derived either from her qualities, or the places where she was worshipped. That of Alalcomene given her by Homer, was derived according to some, from a city in Beotia where she was said to have been born; or according to others, from the assistance she afforded to her favourites, of which number was Hercules, whom she protected against Juno: and we learn from Pausanias that she was represented by the Megareans in an attitude ready to defend that hero, in the statue they placed in the temple of Olympian Jupiter.—She was called Musica from her statue which Demetrius made, because the serpents of the Gorgon upon her shield resounded like a lute when they were touched; or from the invention of the flute, which is attributed to her by some, relative to which we are told that she once amused herself in playing upon her favourite flute before Juno and Venus, but these goddesses ridiculed the distortion of her face occasioned by blowing the instrument: of the justness

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of this raillery Minerva was so forcibly convinced by looking at herself in a fountain near mount Ida, that she threw away the instrument, and denounced a melancholy death on him who found it; which fell upon the unfortunate Marsyas, who was flayed alive by Apollo for his presumptuous challenge upon that instrument.—The name of Tritonea by which Minerva was called, came from the river or lake Triton in Libya, near which she was said by some to be born. She was called Gigantophontis from the aid she afforded Jupiter against the giants. The name of Parthenia, was given her, because she preserved her virginity: that of Cæsia, because she was blue-eyed. When she was taken for the daughter of Neptune, she was called Ippia, or the female cavalier. At Athens she was called Polias, or the patroness of the city, as may be seen on a medal of that city; where she had a statue under that name, all in ivory, done by Phidias.—She was denominated Ergane, or the inventress, because the invention of several arts was ascribed to her; since besides the art of war, Lucian attributes to her that of architecture; and the arts of spinning, of making cloth, tapestry, &c. are also ascribed to her by the ancients, besides numberless other inventions for the benefit of mankind. Hence she was invoked by every artist, particularly those who worked in embroidery, painting, and sculpture. Indeed it was the duty of all to implore the patronage of the goddess who presided over sense, taste, and reason; which gave the poets occasion to say, *qui bene placarit Pallada, doctus erit*; he who gains the patronage of Minerva shall be learned.—We shall only add here, that Minerva was said to be the first who built a ship; and that it was her zeal for navigation, and her caré for the Argonauts, which placed the prophetic tree of Dodona behind the ship Argo, when those adventurers set out for Colchis.

Her figure, and symbols;—

Minerva was represented in various ways, according to the different characters in which she appeared. She generally had a full countenance,

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with more of masculine firmness and composure, than female softness and grace. In most of her statues she is sitting. She is commonly represented with a helmet on her head, a spear in one hand, and a buckler or shield in the other, with the Egis upon her breast-plate or cuirass.—Her helmet is variously figured upon her monuments now extant. Pausanias in his Attics speaks of a statue of Minerva with a sphinx in the middle of her helmet, and griffins on either side. In a medal belonging to the queen of Sweden's cabinet, the helmet of this goddess is surmounted with a chariot drawn by four horses: and in another medal from the cabinet of M. Maffei, is a serpent or dragon with winding spires, marching before her. It is thought that this represented Minerva Polias, worshipped on the Athenian rock which was kept by a dragon.—The dragon is also upon Minerva's breast-plate in several of her statues: and in the cabinet of M. De La Chausse, is a Minerva holding in her left hand a rod entwined by a serpent, such as is to be seen in the representations of Esculapius, that being the emblem of medicine; whereupon Montfaucon justly remarks, that this was Minerva Medica who had a temple at Rome: to which we may add that she was also worshipped among the Greeks under the name of Hygieia, or goddess of health.—Pausanias says that the Elians surmounted Minerva's helmet with a cock, because that animal is very courageous; or because, on account of its sagacity, it was consecrated to her when she was called Ergane. The owl is also to be found upon several medals of Minerva, either surmounting her helmet or otherwise disposed of.—Thus we perceive that the animals chiefly consecrated to this goddess, were the serpent, the owl, and the cock; which we are told, was to denote her vigilance, and to teach us that true wisdom is eternally active. Some authors even tell us that these three symbols comprise the *mystery of the trinity*, and that the pagans derived these conceptions of the most sublime theology from the books of Mercury

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Trismegistus, who seems to have discovered those mysteries; but there is too much reason to think that those books are spurious.

Before we conclude this article, it is proper
 —particularly of to give a particular account of Minerva's shield
 her Egis.

or Egis. Anciently all the bucklers of the gods, and particularly that of Jupiter, which was covered with the skin of the goat that suckled him, were called Egides; but from the time of Minerva's splendid achievements in arms, this name was appropriated to her buckler alone. Though this word signifies a she-goat, and the Egis is commonly thought to be the skin of that animal, yet some authors are persuaded that it was the skin of a monster named Egis, which vomited fire, and is said to have made vast havoc of old, in Phrygia, Phenicia, Egypt, and Libya; and that Minerva destroyed it, and wore its skin upon her buckler.—It is probable indeed, that Minerva destroyed some famous robber who laid waste the country; and that this gave rise to the fable. But as the Greeks always had fabulous reasons to advance for their ancient ceremonies, it is better to rely upon Herodotus, who says they borrowed from the Libyans the habit and buckler with which they adorned Minerva, who was very much honoured in that country, especially about the lake Triton, where some allege she was born. The Greeks however pretended that their country was the birth-place of Minerva, and to obscure the tradition which maintained that her worship came from Egypt and Libya, whence Cecrops had brought it, they invented the fable concerning the monster above mentioned.—After the acquisition of Medusa's head, Minerva's shield became doubly formidable. This goddess having contributed to Perseus her shield in conjunction with other pieces of armour contributed by other gods, and having guided and protected him in that perilous undertaking when he cut off Medusa's head, that hero, upon returning

Minerva's shield, in gratitude to the goddess, placed the Gorgon's head upon it, which had the power of petrifying every thing that saw it.—Though the Egis properly signifies the buckler of Minerva, it is sometimes applied to her cuirass or breast-plate because Medusa's head is frequently represented upon it also.

SECTION TENTH.

MARS, BELLONA, AND VICTORY.

1s. MARS.

His parentage. NEXT to the warlike Pallas we shall speak of Mars the god of war. According to Homer and others of the Greek poets, he was the son of Jupiter and Juno: but among the Latin poets we find the ridiculous fable, that Juno, to be revenged of Jupiter for having Minerva without her concurrence, had conceived Mars by touching a flower, showed her by the goddess Flora in the meadow near Olenus, which had the power of making women pregnant. This fiction was unknown to most of the ancients, and had probably an allegorical meaning which it would be needless to investigate; unless it was invented, as an ancient mythologist pretends, upon account of the ferocious character of Mars, whom they could not conceive to be the son of so polite a prince as Jupiter.

His education. However this may be, Lucian informs us that Juno charged the education of the infant Mars to the god Priapus; who according to the same author, was one of the Titans, or Idæi Dactyli. Priapus taught Mars dancing and every other manly exercise, as preludes to the art of war; and of a rustic, clumsy god, made him a great captain. The Bythinians, adds this author, tell us this was the reason why the tithe of the spoils consecrated to Mars, used to be offered to Priapus.

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But if we would fully develop the history of this god, we must distinguish several princes of his name, upon whose achievements his history has been modelled. The first, to whom Diodorus attributes the invention of arms, and the art of marshalling troops in battle, is undoubtedly Belus, whom the Scriptures call Nimrod. The second Mars was an ancient king of Egypt. The third was Odin, king of Thrace, who signalized himself so much by his valour and conquests, that he was promoted by that warlike people to the honour of being god of war, called the Hyperborean Mars; the same whom Pausanias makes to have been nursed by a Thracian woman named Thero, who was perhaps his mother. The fourth is the Mars of Greece, surnamed Ares. The fifth is the Mars of the Latins, who entered into the prison of Rhea Sylvia, and by her became the father of Romulus and Remus. In fine, the name of Mars was given to most warlike princes, and every country valued itself on having a Mars as well as a Hercules. Accordingly we find one among the Gauls under the name of Hesus; to whom that people, if we may believe Lucian and Lactatius, sacrificed human victims. We find this deity also among the Scythians, who honoured him under the figure of a sword. Among the Persians the god of war was honoured under the name of Orion; who, according to Vossius, was the same as Nimrod, his name having assumed that form at the time of his deification.

The history of the Grecian Mars. The Greeks, as we have remarked, blended with the history of their Mars, the adventures of all the warlike princes, particularly those we have just mentioned. In relation to their own prince of that name, his trial for the murder of Hallinhotius the son of Neptune, forms an interesting epoch in the Grecian history. Hallinhotius being in love with Alcippe the daughter of Mars, as we learn from Apollodorus, Pausanias, Demosthenes, and Plutarch,

but not being able to gain her affection, offered violence to her; which so highly incensed her father against the presumptuous youth, that he instantly put him to death. Neptune, enraged at the death of his son, had Mars summoned in judgment before the gravest of the Athenians, who tried and acquitted him in the usual form. The place where this famous trial was held, was called the Areopagus, from *Ares*, the Greek name of Mars, and *pagos*, denoting *an eminence*; or, in other words, *the rock of Mars*: and this was the origin of the famous tribunal of Areopagus so well known afterwards. But as the Greeks seldom wrote the transactions of those early times without some embellishments, it was announced that Mars had been absolved by the judgment of the twelve great gods, because the judges who presided in his case were twelve in number, chosen from the first families in Athens.—Servius gives another account of this adventure; but he grants that it gave rise to the erection of the court of Areopagus. Hallinhotius, according to that author, to avenge the defeat of his father by Minerva, resolved to cut down all the olive trees about Athens, because they were consecrated to that goddess; but the axe dropping out of his hand, gave him a wound of which he died shortly after. Whereupon Neptune accused Mars, his enemy, of his son's death; but he was found innocent by the judgment of his grave tribunal, who afterwards took the name of Areopagus.—The poet Eschylus must have been ignorant of these two traditions, when he composed his tragedy of the Eumenides, since he makes Minerva say that the place where the court of Areopagus was held, obtained that name when the Amazons offered victims there to the god Mars; and that the first cause tried there was that of Orestes. But we know from Apollodorus, that Cephalus had been judged there long before, and condemned to perpetual exile, for the murder of his wife Procris though it had been involuntary; and that Dedalus, was obliged to fly to Minos' court, after having been in

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like manner condemned there for precipitating his nephew from the citadel of Minerva. Now Cephalus and Dedalus lived before the Trojan war, and Orestes was not known till after the taking of that city.—Arnobius, when he is proving to the pagans that the Mars of Greece was only a deified prince, acquaints us with several particulars of his history. He reproaches them in the first place with knowing that he was born at Sparta, or according to others, on the frontiers of Thrace; that he had lived thirteen years in Arcadia in a prison, where the Aloides kept him in confinement; and that in Caria dogs were sacrificed to him, and among the Scythians he was honoured with the sacrifice of asses.

His several names. The surnames of Mars are not numerous. The Greeks called him Ares, which signifies mischief, because of the many ills which flow from war: or perhaps it is most probable that this name come from the Hebrew *Arits*, which imports *strong, terrible*.—The Romans called him Gradivus and sometimes Quirinus, between which names they make this distinction, that the former expressed Mars in the time of war, and the latter denoted that deity in time of peace. They had even two temples dedicated to this god under those two titles, the one to the latter in the city, and the other to the former without the gates. The Romans, in the apotheosis of Romulus, gave this first king of Rome the name of Quirinus, to support the fable of his birth which made him pass for the son of Mars.—The name of Enyalius, which was given to Mars by the Sabines, was derived from Bellona, and seems to confirm the opinion of those who insist that this goddess was his mother.—The ancient Latins called him Salisubsulus, from the warlike dances that were practised in his festivals.—He was styled Sylvestris when he was invoked for the preservation of the fruits of the fields.—The Greeks and Latins often gave him the epithet of common god; an appellation that was given to any of the

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gods who equally favoured both parties. He had also the name of Sanguinarius, Crudelis, Terribilis, &c. epithets which perfectly agreed with his character.

The many fables related of this god. There were a great many fables delivered relative to this god, of which the sense is easily discovered. That of his amours with Venus is greatly celebrated. And indeed the omission would have been a stigma upon all the other fables of antiquity, had the authors of those fictions which so faithfully represent the human character, given no intrigue between the god of war and the goddess of love. Mars of course, without many unavailing sighs, gained the affections of Venus, and obtained the gratification of his desires. But Apollo, who discovered their familiarities, informed Vulcan of his wife's debaucheries; which so excited his resentment, that he immediately devised a plan to detect and punish the offenders. He made a net of iron chains so exquisitely wrought that it was invisible, and laid it around Venus's bed, whereby the two lovers were caught in each others arms, and exposed to the ridicule and satire of all the gods, till Neptune prevailed on the husband to set them at liberty. This unfortunate discovery so provoked Mars, that he transformed his favourite Alectryon (for neglecting his duty to watch and inform him of the approach of the sun) into a cock, who has ever since been mindful of his fault. Venus also showed her resentment on the same occasion, by persecuting the children of Apollo.—We shall now but briefly enumerate some other fables of this god; viz. In the wars of Jupiter and the Titans it is said that Mars was seized by Otus and Ephialtes, and confined for fifteen months, till Mercury procured him his liberty.—During the Trojan war Mars interested himself on the side of the Trojans; but while he defended these favourites of Venus with uncommon activity, he was wounded by Diomedes, which compelled him to make a hasty retreat into heaven to conceal his confusion, and complain to Jupiter that Minerva had di-

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rected the unerring weapon of his antagonist.—His chariot was said to be directed by Bellona; and his horses, engendered by Boreas and Erynnis, were called Flight and Terror: the ornaments of his helmet were Fury and Wrath; Fame was his har-binger wherever he went; and Victory marched before him.

His worship.

Though Mars was worshipped in many places, no where was he held in such high veneration as at Rome, where he had several temples, among which that dedicated to him by Augustus after the battle of Philippi, under the name of Mars Ultor or the Avenger, was perhaps the most celebrated. Indeed the Romans were proud to pay homage to that deity whom they esteemed the patron of their city, and the father of their first king. His priests among the Romans were called Salii, and were first instituted by Numa Pompilius. Their chief duty was to take care of the sacred bucklers called Ancyliæ, of which Dionysius of Halicarnassus gives the following account. “A shield having fallen from heaven, the Haruspices were consulted upon the meaning of the prodigy; and they answered that the empire of the world was destined for that city where this shield should be preserved. This occasioned Numa Pompilius to order several facsimiles of it to be made, that the sacred deposit might not be known should any one attempt to carry it off, and had them all secured in the temple of Mars.” Plutarch adds, “that Numa foretold wonders as to that buckler, which he said he had learned from Egeria and the Muses. This Ancylium, said he, was sent for the preservation of the city, and designed to be kept with eleven others of the same figure and size, that the difficulty of knowing it might prevent its being stolen away. Mamurius was the workman that forged those shields, and had no other recompence for his labour, than the glory of the workmanship.” Plutarch says these shields were in the form of a scollop shell, and therefore not quite round, but would rather be oval did not the arching on both sides put them

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out of that shape; and that their greatest length was about two feet and a half.—Numa Pompilius restricted the number of the Salii to twelve, the same as that of the Ancylia; but Tullus Hostilius doubled the number of both the priests and the sacred shields. These shields were carried in procession through the city at public festivals, by the Salii, leaping, dancing, and singing verses adapted to the occasion.—The horse was commonly sacrificed to Mars on account of his warlike spirit, and the wolf on account of his ferocity. Magpies and vultures were offered to him on account of their greediness and voracity. We have had occasion to mention that the Scythians offered him asses; and the people of Caria dogs. Among the Romans it was usual for the consul, before he set out upon a military expedition, to visit the temple of Mars, where he offered up prayers to that god, and in a solemn manner shook the spear which was in the hand of the statue, at the same time invoking the god of war to watch over the safety of the city.

His figure and symbols.

Mars is generally represented in ancient monuments under the figure of a robust man, with a stern countenance, armed with a helmet, a spear, and a shield. He is sometimes naked, sometimes in a military dress, and occasionally with a cloak over his shoulders. He is frequently beardless; and sometimes bears upon his breast the Egis with Medusa's head. He is represented as riding in a chariot drawn by a pair of furious horses, driven by his sister Bellona; seeming to threaten with fire and destruction every thing they encounter.

2d. BELLONA.

Who this goddess was.

We have already said that Bellona, whom the Greeks called Enyo, was sometimes confounded with Pallas; but the better authors of mythology distinguish them from each other. Accordingly He-

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siod calls Bellona the daughter of Phorcys and Ceto, which was never said of Minerva. Varro adds that she was the sister of Mars, and that she was anciently named Duelliona. There are even authors who make Bellona the wife, and others the mother of Mars. Servius says this goddess had her rank among the gods who were called *common*, and was reckoned equal in power to Mars himself.

How she was represented.

The poets vied with one another in painting Bellona as a warlike divinity who prepared the chariot and horses of Mars, and accompanied him when he set out for war. According to Virgil, this goddess, armed with a whip, animated warriors to battle. She was also represented with her hair disheveled, and holding a torch in her hand. Upon some monuments, and upon the medals of the Brutians, Bellona is represented together with Mars, armed with a spear and a buckler; but it is very difficult to distinguish her from Pallas.

Her worship.

Bellona was held in the greatest veneration by the Cappadocians, and chiefly at Comana where she had several thousand priests. The Romans also paid great adoration to her. They erected a temple to her, in the ninth region near the *porta carmentalis*; and in that temple the senate gave audience to generals who returned from war, and to foreign ambassadors, who were not allowed to enter the city. At the gate was a small column called the *warlike column*, against which they threw a spear whenever they declared war.

Her priests.

The priests of Bellona, called Bellonarii, received their priesthood by the ceremony of incisions made upon their thighs: but Eleanus Lampridius, in the life of Commodus, tells us this incision was made in the arm. These poor wretches after having thus drawn blood from themselves, which they received in the palms of their hands, made a

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sacrifice of to the goddess. This cruelty, however, was only counterfeited in latter times. These priests were fanatics, who in their fits of enthusiasm, predicted the taking of towns, and the defeat of enemies, foreboding nothing but blood and havoc.

VICTORY.

What kind of deity she was:—her parentage, and worship.

Though the goddess which the Greeks have made of Victory be entirely a creature of the imagination, and ought properly to belong to that class of deities which they have made of the virtues, the vices, and other abstract qualities, yet, from the affinity of the subject with Mars and Bellona, we shall treat of it in this place.—Hesiod makes this goddess the daughter of Styx and the great Pallas. She was the sister of Strength and Valour, and was one of the attendants of Jupiter. She is said to have assisted Minerva in the battle between the gods and the giants.—She was greatly honoured by the Greeks, particularly at Athens, where she had several temples. Titus Livius speaks of those she had at Rome, of which Sylla erected one, and instituted festivals and games, to her honour. It appears from the ancients that no bloody victims, but only the fruits of the earth were offered to her in sacrifice.

The various ways of representing her.

Victory, as appears from medals and marbles, was frequently represented with wings, flying through the aerial regions, holding a crown in her hand, or a branch of a palm tree.—The Egyptians represented her under the figure of an eagle, a bird always victorious in its combats with other birds.—The Romans sometimes represented her by the laurel or the palm branch alone.—Sometimes she is to be seen mounted upon a globe, to show that she rules over all the earth: and thus it is that she appears upon the medals of the emperors, because they esteemed themselves masters of the world.—When they would design a naval victory, this god-

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dess was represented standing on the prow of a ship.—She is also to be seen holding a bull by the muzzle, which points out the kind of sacrifice that was offered after advantages won in battle.—Pausanias says the Athenians represented this goddess without wings, to induce her to fix her residence among them. A Victory at Rome, whose wings were burnt by a flash of lightning, gave rise to this pretty epigram; *Rome, great queen of the world, thy glory shall never fade, since Victory, now stript of her wings, can never desert you.*

Her several names. This goddess had several names, after the manner of most other pagan deities. Plutarch tells us that the Egyptians called her Napthe, without informing us as to the signification of that name.—The Sabines, as we learn from Varro, called her Vacuna; and from this name came the festival which the ancients called Vacunalia.—Piso informs us that this goddess had the name of Vitula, from *voce latari*, to shout for joy, on account of the joy that accompanied the sacrifices that were offered to her.—It is easy to understand several other epithets that were given her; such as Eteralcea which Homer makes use of, to denote her when she inclined to both sides: Præpes and Volucris denote her swiftness: Cœli-gena was given her by Varro, to denote that Victory came from heaven.

SECTION ELEVENTH.

VULCAN.

Of his name, and office. MYTHOLOGISTS give several derivations of the name of this god. Phurnutus says, that in Greek it imports burning. Plato in his Socrates, says it imports, he who presides over the light. Servius alleges that he was called Vulcan from Volitans, to signify that the sparks of fire fly in the air in forging iron. But, without insisting

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further, these etymologies sufficiently show the fact, that the Greeks and Romans honoured Vulcan as the god of blacksmiths; and, according to the idea that Diodorus Siculus gives of him, he was a blacksmith himself. Says he, "Vulcan is the first founder of works in iron, brass, gold, and silver; in a word, of all the fusible materials. He also taught all the uses to which artists and others apply fire; for which reason, we call fire by the name of Vulcan, and offer sacrifices to that god in acknowledgment of so useful an invention." He also presided over fire; and was patron of all artists who worked in metals.

There were several Vulcans. Cicero speaks of several deities by the name of Vulcan. The first, he says was the son of Cœlus, and father of Apollo by Minerva; the second is the son of Nilus, and was probably an ancient king of the Egyptians, who honoured him as one of their most ancient gods: the third was the son of Jupiter and Juno, or Juno alone, according to Hesiod: the fourth was the son of Menalius, and inhabited the Vulcanian islands. But there was yet another Vulcan, who was the most ancient of all, and really the first that invented the art of forging iron; that is Tubal-cain, mentioned by Moses, who places him in the tenth generation from Cain. Sanchoniathon, who reckons him in the seventh generation, tells us that besides this art, he invented the fisher's bait, the fishing line and boat; and that after his death he was honoured as a god, under the name of Diamithios. This author calls him also Chrysaor; and other authors have puzzled themselves not a little to find Vulcan in that Chrysaor whom the Greeks made to spring from the blood of Medusa.

The fable of his expulsion from heaven, and fall into Lemnos. The Vulcan of the Greeks, as we have just said, was the son of Jupiter and Juno, according to Homer; or according to Hesiod, of Juno alone, who wished thereby to imitate Jupiter when he produced Minerva without her co-operation. Juno was

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so disgusted with the deformities of her son, that she threw him into the sea, where he remained nine years. But according to the more received opinion, Vulcan was educated in heaven, with the rest of the gods, and his father kicked him from Olympus for attempting to deliver his mother, whom that god had suspended between heaven and earth by a golden chain for her insolence. His fall continued nine days, and precipitated him upon the island of Lemnos, where, according to Lucian, the inhabitants seeing him descending, caught him in their arms. He broke one leg however, by the fall, and continued lame ever after. He fixed his residence in this island, where he built himself a palace, and raised forges to work metals. He taught the inhabitants all the useful arts, which civilized their rude manners. The first piece of workmanship he executed in this new abode, according to Pausanias, was a throne of gold, with secret springs, which he sent to heaven as a present to his mother, in revenge for her cruelty towards him. Juno having no suspicion of the nature of her son's present, seated herself in the majestic throne, and was entrapped by the springs. The gods attempted to extricate her, but to no purpose: Vulcan alone had the power to set her at liberty; and Bacchus was obliged to fuddle him with wine before he could prevail on him to release her from that ludicrous situation, in which she had afforded the gods abundance of mirth.— We may see in this fable that a Titan prince of the name of Vulcan, who was probably the son of Jupiter, having been disgraced, was obliged to retire into Lemnos, where he established forges. And in order to inflate the fact with the marvellous, the poets feigned that the hammers of the Cyclops, Vulcan's blacksmiths, were heard at a great distance; which in truth, might have referred to the noise of the fire struggling for vent from the volcanoes, to which Lemnos was subject, as is proved by the learned Bochart from Eustathius and others. The forges of this god were also said to be established in mount *Ætna* for the same reason; and in

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the Vulcanian islands, which were afterwards called Eolian islands, from Eolus their king: finally, all volcanic situations became the fictitious abode of Vulcan and his Cyclops.

The master-
pieces of his art;
—Jupiter's re-
wards.

As the Greeks, when any one signalized himself in any manner, took a pleasure in setting off his history with every wonderful circumstance which their imaginations could supply to embellish it, they did not fail to place to the score of their Vulcan, all the works that passed for master-pieces in the fabulous world; such as the palace of the sun; the armour of Achilles; that of Æneas; Hermione's necklace; Ariadne's crown; the famous brazen dog which Jupiter gave to Europa, and which she gave to Procris; that female prodigy Pandora, who was the cause of all the evils that have overrun the earth; and those brazen cymbals which he presented to Minerva, who gave them to Hercules, with the sound of which that hero raised from a wood the Stymphalides, those voracious birds which he afterwards slew with his arrows; besides numerous other pieces with which he furnished gods and heroes according to the caprice of the poets. Some even speak of two golden statues of his workmanship, which were not only animated, but walked by his side and assisted him in the working of metals. We have seen that he rendered great services to Jupiter in the way of his art, and the ill success of his amours with Minerva whom he claimed in marriage as his reward: but this disappointment was more than repaired, if the delights of conjugal love be consulted before ambition, when Jupiter, according to Homer, presented him with one of the Graces instead of the goddess of science and war. The other poets however, not finding sufficient fund for raillery and burlesque, in the tranquillity of domestic harmony which such a consort must ever ensure, have also given an ill assorted wife to this crippled god, in that capricious beauty and coquette, the goddess of love.

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Several names were also given to Vulcan. He was called Lemnius, because he fell upon the island of Lemnos when he was precipitated from heaven: he was called Junonigena, because he was the son of Juno: and Mulciber, or Mulcifer was another of his names, from his art of softening metals by the heat of fire: he was called Ætneus, because his forges were said to be under mount Ætna. Hesiod gives him the epithet of Ambiguneis, because, according to his account, he was lame in both feet; while those who took him to be lame of only one foot, called him Kullipodium, or Tardipes, as Catullus expresses it.

Of all the ancient nations, the Egyptians paid the most distinguished honours to this god. He had at Memphis a magnificent temple, and colossal statue seventy-five feet high. His statue however, which was in the temple, bore so little proportion to that colossus which was without, that it provoked the scorn of Cambyses, who threw it into the fire. His priests were in such high estimation among the Egyptians, that one of them named Sethos. found access thereby to royal honours.—Vulcan was also highly honoured at Rome, where he had several temples; but the most ancient one, built by Romulus, was without the bounds of the city, the augurs being of opinion that the god of fire should not be admitted within the city. The high respect, however, paid by the Romans to this god according to Dionysius of Halicarnassus, was evinced by their holding those assemblies in his temple, wherein the most important affairs of the republic were debated; the Romans thinking they could invoke nothing more sacred, to confirm the decisions and treaties that were made there, than the avenging fire, whereof that god was the symbol.—As it was their opinion that Vulcan had taught all the uses which artists and others make of fire, that part of the community more especially offered him sacrifices in acknowledgment for his useful discoveries. It was the custom

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in his sacrifices, to consume the whole victim by fire, reserving no part for the sacred feast, whence they were called holocausts: and from this custom Tarquinius the elder, after the defeat of the Sabines, burnt their arms and spoils in honour of this god.—There were also festivals instituted in honour of Vulcan; the principal whereof was that in which it was the custom to run with torches, that were to be carried to the goal without being extinguished, under pain of disgrace. Pliny says he who came through first with his torch burning, was presented with the torch as his reward.—The lion, who in his roaring seems to dart fire from his mouth, was consecrated to Vulcan; and dogs were set apart to keep his temple.

His figure and symbols. Ancient monuments represent this god in a very uniform manner. There he always appears with a beard; his hair somewhat neglected; a habit carelessly drawn about him, reaching not quite to his knees; sometimes a round cap upon his head; in his right hand a hammer; and in his left a pair of pincers. The mythologists unanimously say that Vulcan was lame, yet none of his images now extant represent him with that defect. Cicero, however, in his first book of the nature of the gods, thus speaks of one of his statues: “We admire that Vulcan of Athens, made by Alcamenes; he is standing, clothed, and appears lame, without any deformity.” Most of the medals of Lemnos represent this god with the legend, *Deo Vulcano*.

SECTION TWELFTH.

VENUS, CUPID, PSYCHE, THE GRACES,
HYMENÆUS, &c.

1st. VENUS.

General reflections.

THERE are few subjects in fabulous antiquity upon which the wits of Greece gave greater scope to their imaginations, than those which we comprise in the present section; and consequently there are none wherein they have more obscured the ancient and true tradition. The poets have vied with each other who should most refine upon the charms of their amiable, love-inspiring, voluptuous Venus. Accompanied by Cupid and the Graces, by sports and smiles, and all the wanton train of love, she became the author of joy and happiness, both to gods and men: and even the earth, as if sensible of the sweet pressure of her feet, rewarded their kisses with spontaneous flowers. The painters and sculptors imitated the poets, and their Venus was always accompanied with whatever is lovely in nature. Says Antipater of Sidon, “look with attention upon this lovely Venus, the work of the skilful Apelles: see how that excellent master has expressed to the life that watery foam, which flows down her hands and hair, without hiding any of her graces. Accordingly, no sooner had Pallas surveyed her charms, than she thus addressed herself to Juno: let us resign, O Juno! let us resign to this rising goddess all the prize of beauty.”

The origin of Venus;—her diversity of character.

Hesiod makes Venus spring from the foam of the sea and from the blood of the manly parts of Cœlus which Saturn had thrown into the sea.

From this hideous mixture, as this poet tells us, sprang the most charming of the goddesses, in the neighbourhood of Cythera, whence she came into Cyprus. This an-

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cient tradition was best received in Greece, and almost all the other poets have followed it. Homer however, of no less antiquity, and fully as good authority as Hesiod, has followed another tradition; since, according to him, Venus was the daughter of Jupiter and Dione.—Indeed it is impossible to draw any rational conclusion from what the Greeks say of this goddess, since all their narrations are blended with physiology, morality, and history. Sometimes they look upon Venus as a goddess, at other times as a debauched woman: at one time they will have her to be a planet, while at another time they take her for one of the passions. Hence those figurative expressions in Homer, Orpheus, and other poets, who speaking of the powers of Venus, say that she formed the world, and subjects gods and men to her empire.

Cicero speaks of four Venuses. The first

There were several Venuses. was the daughter of Cœlus and the Day. The

second sprang from the foam of the sea, and was the mother of Cupid. The third was the daughter of Jupiter and Dione: she was the wife of Vulcan and the mistress of Mars, by whom she had Anteros or the counter Cupid. The fourth was Astarte, born at Tyrus in Phenicia, who wedded Adonis.—Plato, in his Banquet, admits of only two Venuses; one the daughter of Cœlus, and the other of Jupiter. Epimenides again, seems to acknowledge a Venus different from any of the above, since he says this goddess was the daughter of Saturn and Eronyme.—Pausanias distinguishes four of them: one celestial, who presided over chaste love; one terrestrial or popular, who presided over attachments for women, and corporeal pleasures; a third to whom he gives no name; was the patron of inordinate, incestuous, and brutal love; and the fourth, who in opposition to the last, banished infamous passions, and was therefore called *Apostrophia*, or the *averting Venus*. Such is the variety that we find among the ancients with respect to Venus; which is indeed so great, that it is impossible to determine how many they acknowledged.—Among

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the moderns, Newton seems to admit no other Venus but Calycopis, the mother of Eneas, and daughter of Otreus king of Phrygia; the same whom Thoas, surnamed Cineras, married, and erected temples to her at Paphos, at Amalthus in the island of Cyprus, and at Byblos in Syria; and instituted priests to her honour, a sacred worship, and the scandalous festivals and ceremonies of the orgies; from which she was called the Cyprian and the Syrian goddess. In this Sir Isaac Newton relies wholly upon Tacitus. And this opinion may very well accord with what Lactantius quotes from Euhemerus's Sacred History, namely, that Calycopis was a woman of Cyprus, who by her behaviour encouraged gallantry, and gave rise to the fable of Venus.

But the true original of this goddess is to be traced into Phenicia. Indeed there were but two

The true origin of Venus.

Venuses worshipped among the orientals; one was the Venus Celestis, that is the planet of that name, and Astarte, the wife of Adonis, whose worship was intermixed with that of the planet, under the name of Syrian Venus. The Phenicians in conducting the colonies into the islands of the Mediterranean sea and into Greece, introduced thither the worship of this goddess. They stopt first in the island of Cyprus which lies next to the coast of Syria; and there the worship of this goddess acquired great celebrity. From thence some of these colonists went to Cythera, an island near the continent of Greece; where the Greeks, in their traffic with them, acquired some knowledge of their religion: hence it was said that it was near this island the goddess was seen for the first time. To this we may add, as a very convincing proof that the worship of Venus was established in this island before it passed into the continent, that the temple of Cythera was accounted the most ancient of any that Venus had in Greece, as we are informed by Pausanias.—From Cythera the worship of this goddess passed into Greece; and as those who brought it thither came by sea, the Greeks feigned that she

sprung from the sea, and gave her the name of Aphrodite, which imports *foam*. This no doubt is the true explanation of the fiction relative to the origin of this goddess from the foam of the sea, and it is needless to search into it with extravagant conjectures.—In order to confirm this explanation, we may remark; that if the Greeks sometimes gave Venus both sexes, it was, according to Selden, on account of the fable of Dagon or Atergatis, who was confounded with Venus, and who among the Philistines and Phenicians, was a divinity who partook of both sexes.

But the Greek poets have linked together so many extravagant fables concerning this goddess, that scarcely a feature of her true history is to be recognised except in the very first link with which their immense chain of fictions commences. Thus, having heard of Astarte's passionate love for Adonis, they had a sufficient clue to form that extravagant love-system, which has served in after ages to embellish the works of their brother poets.—Instead of the true history of this goddess, according to them, a young virgin rises out of the foam of the sea, and appears upon a shell-fish: she repairs to the island of Cythera, where spontaneous flowers sprung up under her feet: the Hours, charged with her education, conduct her to heaven, where all the gods are enraptured with her beauty, and make love to her; while all the goddesses became jealous of her charms: Jupiter endeavours to gain her affections, and even attempts to offer her violence; but the goddess refusing the gratification of his desires, he punishes her obduracy by giving her in marriage to his ugly and deformed son Vulcan: the marriage vow, however, proves no obstacle to the indulgence of amours with the other gods, towards whom she was more favourably inclined than to Jupiter. Her intrigue with Mars was the most celebrated. By him she became mother of Hermione, Cupid, and Anteros: by Mercury she had Hemaphroditus: by Bacchus she had Priapus: and by Neptune she had

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Eryx. Her passion for her beloved Adonis, makes her abandon heaven to seek his embraces on earth: and her tender regard for Anchises, occasions her frequently to visit the woods and solitary retreats of mount Ida. The poets even foisted into the history of this goddess, most of the celebrated pieces of gallantry. But in this the poets were not alone; princes, and other blades of intrigue sometimes encroached upon that privilege: witness Anchises, who, to screen himself from the jealousy of his wife, averred that his son Eneas originated from the favours of Venus. But this device of the men must have been much less plausible even in the times of pagan superstition and credulity, than that of the women, when they charged their illegitimate offspring to the embraces of the gods.—The poets were not content to give Venus all the power over the heart, which is natural to transcendent beauty and the wiles of love; they even aided and supported her charms by a mysterious girdle called *zone* by the Greeks, and *cestus* by the Romans. This celebrated girdle had the power of imparting beauty, grace, and elegance, even to the most deformed: it not only excited love for those who wore it, but also rekindled extinguished flames. Juno herself was sometimes indebted to this powerful charm, to regain the lost favour of Jupiter: and Venus, though herself possessed of every lovely virtue, was obliged to resort to her cestus to appease Vulcan; who unable to resist its mysterious influence, forgot all the intrigues and infidelities of his wife, in the raptures of love, and even fabricated arms for her illegitimate children.

—particularly the fable of her triumph over Juno and Minerva;—

The contest of Venus with Juno and Minerva for the golden apple offered by the goddess Discord as the prize of beauty, is very celebrated, and therefore we shall give the account of it at some length.—Jupiter enamoured of Thetis the sister of Lycomedes king of Scyros, and having learned from Prometheus, that according to the oracle of Themis the child which should

be born of that princess would be more powerful than his father, resigned her to Peleus the son of Eacus. To make the ceremony of their marriage the more solemn, all the gods were invited to it, except the goddess Discord. She highly incensed at this personal affront, took signal revenge, by throwing a golden apple into the midst of that august assembly, with the inscription, *for the most beautiful*. We may easily suppose that there was not one of the goddesses who did not lay claim to such a present, not so much for the intrinsic worth of it, as for being made the prize of merit. However, they were generally so equitable as to resign their pretensions to Juno, Minerva, and Venus. These three goddesses forthwith demanded judgment. The affair being of a delicate nature, and Jupiter not daring to decide the controversy, sent them under the conduct of Mercury to mount Ida in Phrygia, to get the decision of a shepherd by the name of Paris, who had the reputation of being a very competent, and at the same time a very equitable judge in those matters. The goddesses appeared before him in their gayest dress, neglecting no art that might heighten their charms. In order to gain the good opinion of their judge, and gain him each in her own favour, they made him the most flattering promises. Juno, whose power extended over thrones and empires, proffered him immense power and riches, if he would adjudge the prize to her: Minerva promised him virtue and wisdom as the most substantial blessings; but Venus having none of these high-sounding endowments in the esteem of the ambitious, at her command, was content to tempt him with the possession of the finest woman in the world, if he would decide in her favour. Paris, more puzzled at first, from the splendour of their artificial charms, than from any equality, in his estimation, between their proffered rewards, as he would have despised even the one most to his fancy for the sake of justice, demanded of them a condition at which the modesty of Juno and Minerva was at first alarmed; but what may not that sex be in-

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duced to do, in order to display that conscious excellence which their hearts are so ardently devoted to? They complied with his condition, which required them to disrobe themselves, and appear before him only in the charms with which nature had endowed them: whereupon all doubt instantly vanished from the enraptured soul of the shepherd, and he adjudged the prize to the beauteous Venus. She was actually the greatest beauty of the three, and no doubt, from the promptness of his discrimination, the promise she had made him, was more to his taste than either riches or wisdom.—After this judgment, Juno and Minerva wreaked their spite upon Paris, swearing that they would take vengeance not only upon him, but upon his father Priam, and upon the whole Trojan empire, whose ruin was now irretrievably decreed: but Paris regardless of these threats, thought chiefly of the fulfilment of the promise made him by Venus. Sometime after, having occasion to go into Greece, he tarried at Sparta during the absence of Menelaus, whom the affairs of his brother Agamemnon had called to Argos, and having captivated the heart of Helen, the greatest beauty of the age, carried her off, and thereby kindled the Trojan war.

—its explanation.

Though the whole of this narration appears to be a mere fiction, yet it is not without some foundation. The learned Meziriac relates, upon the authority of Suidas, Cedrenus, and several other ancients, that at the nuptials of Thetis and Peleus, which were celebrated with all possible magnificence, the princes and princesses who were there present, and assisted in the ceremonies, assumed the name of gods and goddesses upon the occasion; which caused that feast afterwards to be called the *banquet of the gods*. Peleus assumed the name of Nereus, because Thetis his spouse bore that of one of the Nereids; and a forest on mount Pelion, near Chiron's cave was chosen for the place of the entertainment: this fact is represented on a marble quoted by Pichius, where several of the gods are

recognized by their symbols; and Chiron is there to be seen with half of his body out of the cave. During the feast, there arose some dissention among the ladies about beauty, which was the source of no small disorder: and several princes took part in it, either in behalf of their wives or mistresses. This contest not being likely to be easily decided, it is very probable it was resolved to refer it to one of the princes, whose judgment of course disoblged those against whom it was pronounced. Some poets finding this an entertaining subject, made a poem upon it, wherein he introduced the gods and goddesses, whose names the guests had assumed, and gave a happy description of this adventure, which they embellished with many fabulous circumstances. The reason why they have wrought into it the judgment of Paris who was a Phrygian, while the feast was celebrated in Thessaly, is, as we learn from Cedrenus and Suidas, because Paris being reduced to keep flocks upon mount Ida, composed a poem upon the goddess Venus, wherein he preferred her beauty to that of Pallas and Juno; which, with a little new modelling, comported very well with the rest of the fable. To this we may add that Paris, a man of genius and great equity, had often been chosen by the shepherds of mount Ida as the umpire of their differences; which contributed not a little to make him pass for the judge between the three goddesses.

Her worship.

Whatever bad ideas are occasionally given us however, respecting this goddess, she was looked upon as one of the greatest divinities of the Pagan world. As she was the patroness of scandalous passions, she was worshipped in a manner worthy of that character. Her temples open to prostitution, intimated, according to the vulgar notions of the times, that in order to pay due honours to the goddess of love they were to have no regard for the rules of modesty. The virgins prostituted themselves publicly in her temples, and there the married women showed as little reserve. Amathus, Cythera,

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Gnidos, Paphos, Idalia, and other places, especially consecrated to Venus, were distinguished by the most infamous abuses.—But as there were several Venuses, her worship was not every where the same. In some places they only burnt incense upon her altars; elsewhere they made her an offering of sweet odours; and in other places they sacrificed to her a white goat. The women also had a custom of consecrating their hair to this goddess, of which the most celebrated instance is given in the history of Berenice, daughter of Philadelphus and Arsinoe, who having married her brother Evergetes, through the solicitude of excessive love, vowed all her hair to Venus, if he should return safe from a dangerous expedition he had undertaken. Some time after his victorious return, the locks of the princess, which had been placed in the temple of Venus, disappeared; and Conon, an astronomer, to make his court to the queen, publicly reported that Jupiter had carried them to heaven and made a constellation of them.—Among flowers, the red rose was particularly consecrated to this goddess, because it had been tinged with the blood of Adonis, whom one of its thorns had wounded, which changed it from its original white to the red colour. The myrtle too was dedicated to her, because it commonly grows upon the borders of the water whence this goddess was born. The swan and sparrow were peculiarly dedicated to her: but above all the pigeon was sacred to Venus, from the fable that while this goddess was one day playing with Cupid, the little god made her a wager to gather more flowers than she, and a nymph named Peristera having assisted Venus, she won the wager; with which Cupid was so provoked, that he transformed the nymph into a pigeon. But this fable is founded in a mere quibble upon the name of this nymph, which signifies a pigeon. Theodontius however alleges that Peristera was a coquette in Corinth, who was said to have aided Venus, only because she imitated her character.

Her plurality of
names.

As for the names of Venus, they were derived, like those of the other deities of the Pagan world, either from the places where she was worshipped, or from particular circumstances that had given rise to her worship. They are so numerous that we shall be obliged to confine ourselves to the chief of them. Those of Cytherea, queen of Gnidos, Paphian goddess, &c. were given to her from the cities so named; that of Urania, or Celestial, because she was believed to have dropped from heaven to Paphos on one of the days of her festival, under the form of a star. The name of Aphrodite was given her, because she sprang from the sea; that of Pandemos or Popular, as she is called by Theocritus, was given her by way of distinction from the Celestial Venus. She had the name of Verticordia, because she inclined men's hearts towards love. The Romans gave her the name of Murtia, from the myrtle that was consecrated to her. They called her Astarte when she was confounded with the Assyrian goddess. Anaitis is a name under which she was adored by the Persians and Cappadocians: Amethusia was given her from a city in the island of Cyprus: She was called Dione or Dionea from her mother, a nymph of that name; Magonitis was one of her names, because she presided over marriages; and Callypiga, on account of her beauty. Speculatrix was given by Phedra to the temple she consecrated to this goddess, whence she might view Hippolitus performing his exercises in the plains of Trezene. The name of Androphonos or Manslayer was given her, when Laïs was wounded to death with needles in one of her temples by the Thessalian virgins. She was called Armata, because the Lacedemonians represented her armed in her temple. But what is more singular, she was called Barbata and Mascula, because as she was believed to have both sexes, she was sometimes represented with a beard. The Romans, as Macrobius tells us, worshipped her under the name of Genetrix or the mother.—She was called Elico-

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pis, that is to say *Black-eyed Beauty*. Symmachia was one of her names, because she was thought to assist warriors; and for the same reason the Romans called her *Victrix* or *Victorious*. She was called *Erycina*, from Mount Eryx in Sicily, where Eneas built a temple to her, when he landed in that island: *Zerinthia*, from the cave *Zerynthion*, where the mysteries of Hecate and the Corybantes were celebrated. She was worshipped by the Tarentines in Italy, under the name of *Basilis*; whence was derived the name of a game in use among them, which consisted in making one of their number king to command the rest during the game. The Athenians called her *Etaira* or *Mistress*, because she presided over the union of hearts. She is called *Aurea* by Homer and Virgil, in praising the beauty of her feet.

The various
modes of repre-
senting her.

From the multiplicity of her names, it is obvious to conclude that Venus was represented in a thousand different ways. She is to be seen in Maffei, holding a celestial globe in her hand, to denote Venus Urania, or *Celestis*. She is to be seen armed on some medals of Gorleus and Beger; or sitting on a dolphin, holding a pigeon in her lap; or in company with Adonis attended by his dogs; or with Cupid and the three Graces. But she is more frequently rising out of the sea, either seated upon a shell borne by two Tritons; or upon a chariot drawn by two sea-horses; or upon a he-goat, accompanied by Nereids, and Cupids mounted upon dolphins, while one of the nymphs, holding a lute in her hand, is mounted upon a centaur. According to Pausanias, her statue, made by the famous statuary Scopas, was upon the he-goat. But she is more frequently represented in a chariot drawn by swans, or by pigeons. Sometimes she is seated on the back of a Triton, having a buckler in her hand, on which is represented Medusa's head. Sometimes mounted upon sea-horses, with Cupid swimming at her side, she seems to skim over the waves, having her head covered with a veil which swells in the wind. Occasionally an

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oar at the feet of this goddess seems to denote the Venus Pelagia or Marine: and that figure of Venus which holds in her hand a cornucopia, marks the blessings produced by maritime commerce.—Of all the statues of this goddess, the finest, without doubt, is the Venus de Medici. But the most singular are those made for the sake of that verse in Terence, which says, *sine Cere et Baccho, frigit Venus*; particularly that of Maffei, which represents this goddess accompanied by two cupids, crowned with ears of corn, holding in one hand a thyrsus wrapped about with a vine hung with leaves and clusters of grapes, and in the other hand she carries three arrows, all of which would seem to teach us that the arrows of love are unerring and irresistible, when Ceres and Bacchus concur. The lighted torches which Venus and Cupid bear in a monument of Boissart, denote the flames that either of these deities kindle in the heart. In a monument published by Beger, she appears triumphant for victory, in a chariot drawn by two lions, while she holds a large veil over her head, and an arrow in her left hand; a cupid flies above, to crown her, and laurels drop upon her as it were of themselves: a naked man walks before with his lyre, on which he plays to grace the solemnity; while two men walk by the lions, each with a torch over his shoulders to usher the company; and a satyr, marching up behind the chariot, playing upon his flute, closes the whole scene.

2d. CUPID.

The Greeks made
genealogies of several
Cupids.

It is obvious that Cupid, otherwise called Eros, or Love, is not to be regarded as a real personage, but as a creature having no other original than the imagination of the poets, who have embellished this subject with the most extravagant and wanton ideas. Not that they have allowed Cupid to be without parentage, however; for the ancients were never at a loss as to the affair of

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genealogy: accordingly they give us an account of about thirteen Cupids. First of all Cicero admits of three; the first was the son of Mercury and the first Diana; the second, of Mercury and the second Venus; and the third, whom he calls Anti-Cupid, or Anteros, was the son of Mars and the third Venus.—Plato speaks of two Cupids. When he lays it down as a principle that Venus was never without Cupid, he adds that since there are two Venuses, we must therefore necessarily acknowledge two Cupids.—Hesiod in the beginning of his theogony, seems to acknowledge but one Cupid, produced at the same time with Chaos and the Earth. But Tzetzes in his commentary explaining the first verses of that poet, admits a second. “Three things, says he, were created at first; the Chaos, the Earth, and the Celestial Cupid: but there is one more modern, the son of Venus.” And this agrees with what we are told by Pausanias, that at Elis, in the temple of Neptune, was to be seen a Cupid receiving into his arms Venus as she rose out of the sea; which supposes one Cupid more ancient than Venus. The same author remarks further in his *Beotica*, that Olenus of Lycia, the most ancient poet of Greece in the composition of hymns, had said in one of his hymns in honour of Lucina, that this goddess was the mother of Cupid.—Accusilaus speaks of a Cupid that was born of Night and Ether. Alceus introduces one, the offspring of Discord and Zephyrus. According to Orpheus, there was one, the son of Saturn. In fine, if we regard Plato’s authority, Cupid was the son of Porus the god of riches, and of Poverty; as Dictimus, one of the speakers in his dialogue entitled the *Banquet* says, while the gods were celebrating a feast, Porus, who had drank too freely, fell to sleep at the gate of the hall, and that Penia or Poverty, who had come thither to gather up the remains of the feast, approached him, and had a son by him who was Cupid.—Sappho had too much gallantry to be ignorant of Cupid’s parentage: and it was doubtless in order to adjust delicacy of sentiment, to the effects of this

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passion, that she imagined two Loves, the one the son of Heaven, and the other the son of the Earth.

It is evident that all the genealogies of the several Cupids spoken of in ancient authors, have no other foundation than the fancy which invented them; and that it were easy to reduce them to a small number, since the ancients just quoted, give them frequently the same father and the same mother. But not to dwell on frivolous disquisitions, we may affirm that they may all be referred to that Cupid of whom Sanchoniathon and Hesiod speak; viz. that physical principle which served to unite together the incoherent parts of matter that formed the Chaos. This physical love or appetency between the parts of matter, by which it assumed regular forms, became the model of that wanton system, the product of the leisure hours of the poets, in which a blind infant is armed with darts to wound the hearts of men and virgins, of which we see nothing in the history of the true Venus or Astarte. Ovid indeed tells us that Cupid wounded Venus, who became desperately in love with Adonis, which seems to agree only to the Astarte of the Phenicians; but this is a mere fiction of that poet, who has confounded the Venus of Phenicia with that of Greece.

But not to dwell upon so notorious a matter, the different modes in which Cupid was represented, were chiefly the following, as appears from the monuments now extant. First, he was figured as a boy, sometimes with his eyes covered with a fillet; at other times leaping, dancing, playing, clambering up trees, rolling a hoop, or catching a butterfly; at one time he is either sporting in the air, upon the earth, or even in the fire. He rides upon animals, manages chariots, plays upon musical instruments, and, in a word, he is made to personate every character. It is no rarity to see him sporting with his mother Venus: sometimes she holds her quiver

high in the air, while Cupid, leaping up to catch it, has actually got hold of one of the arrows; and at other times she presses him to her bosom entwined in her velvet arms. Sometimes he plays upon a horn, while sitting before his mother, who shows him an arrow. We also see him with one foot raised in the air, seeming to meditate some trick. Sometimes he holds a fowl, apparently a swan, which he presses to his bosom. He is also seen playing upon Pan's flute; or laying asleep, with his bow and quiver at his feet: again, he is marching in a triumphant attitude, with a helmet on his head, a pike over his shoulder, and a buckler on his arm, to denote that Mars disarmed surrenders himself to love. At other times he is seen before a flaming altar, playing upon a flute; which may intimate that the exercises of religion are no security against his attacks: and to the same purpose is another representation in which, under the shade of a palm-tree, he embraces a ram, that looks towards a flaming altar. Engaged in a boxing match with a cock, he is represented superior even to that most amorous animal. He is seated upon a Centaur, to teach us that he even rules over monsters. We also find in the antiquaries a Venus sitting and playing upon a harp, while Cupid stands before her, and holds at the end of two rods a mask which represents Jocus or Sport. He is sometimes riding on a lion, to show his empire over the creatures of the land; and sometimes on a dolphin, to mark his sway over the sea: and what confirms this latter conjecture, is, that Neptune appears by him with his trident, as it were to do homage to his power. Lastly, he is placed about the chariot of Pluto, while this god is carrying off Proserpine, to signify that his empire extends even to hell itself.—But we should never conclude this head, were we to follow the imaginations of the poets, painters, and sculptors, who gave full scope to their inventions, in relation to a god, whom heaven, earth, sea, and even the realms of Pluto were thought to obey.

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His worship.

The god of love was worshipped by the pagans with the same solemnity as his mother Venus. Their temples and altars, as well as the vows, prayers, and sacrifices that were offered them, were the same. Plato however, has introduced Phædrus into his banquet complaining that no poet has sung hymns and peans to so great a divinity: but this is only to be understood with respect to festivals, during which it was a custom to sing hymns in honour of Bacchus and the other gods; for it is notorious that the poets have not forgot Cupid in their songs: and on the authority of Pausanias he was honoured with a particular worship.

Anteros—his birth, representation, and worship.

Anteros, otherwise called Counter-Cupid, from *eros* love, and *anti* against, was not, as his name implies, a deity that presided over an opposition to love, but the god of mutual love and tenderness. He was the son of Mars and Venus; and the account of his birth is to this effect. Venus complaining to Themis that her son Cupid continued always a child, this goddess answered, that he was ever to continue so till she had another son. This was a sufficient hint to a goddess who had so good an inclination to gallantry: she entertained the passion which Mars had for her, and Anteros was the fruit of their embraces. Cupid however, and his brother, continued always infants, as we see them represented, with wings and quivers. They are represented upon a bas-relief sporting together, and striving to pull from each other a branch of a palm tree, to teach us that true love endeavours to prevail by the gentlest efforts. They were always painted in the Greek academy, to inform the pupils that it was their solemn duty to be grateful to their teachers, and reward their trouble with love and reverence. Pausanias mentions a figure of Anteros holding two cocks at his breast, provoking them to peck his head.—Anteros shared divine honours with his mother and brother: he had a temple erected to

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him at Athens, when Timagoras and Meles had successively destroyed themselves, on account of their passionate regard for each other.

Fable of Psy-
che matching
with Cupid and
becoming immor-
tal.

Though the fable of Psyche contains nothing historical, and only resembles the fairy tales of modern times; yet as it is connected with that of Cupid, it is proper to give it a place here.—

“A king and queen,” says Apuleius, “had three daughters, of whom the youngest was the greatest beauty, in whose formation Nature seemed to have surpassed herself. The fame of her beauty having spread on all hands, people came in crowds to her father’s court, and so soon as they had seen her, they not only admired but adored her. Venus, jealous of this rising beauty, for whom her favourite cities of Gnidus, Paphos, and Cythera were deserted, ordered Cupid to wound Psyche with one of his darts, and to captivate her heart with an object unworthy of her charms. Cupid, instead of executing his mother’s orders, fell desperately in love with her himself. In the mean time her sisters, less beautiful than she, were married to sovereigns, while no one durst aspire to the favour of her affections. The oracle of Apollo being consulted about the fate of this young beauty, answered that she was not to have a mortal spouse, but a god formidable to all the gods, even to the tenants of hell itself; adding that she must be exposed upon a high mountain on the brink of a precipice dressed in funeral ornaments. The oracle was obeyed, and so soon as Psyche was come to the place appointed, a zephyr embraced her and carried her away into the middle of a forest, where a stately palace shone with gold and silver, and its pavements were of precious stones. The palace appeared to be uninhabited, but she heard voices inviting her to make it her place of residence. Though she saw not the nymphs who served her, she wanted for nothing. She was regaled with sumptuous and elegant repasts,

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to which succeeded harmonious concerts of music. In this manner was she entertained from day to day, pleasure still following pleasure in a perpetual circulation; and at night she was visited by the spouse destined her by the oracle, who again withdrew from her at the approach of day, for fear of being discovered.—In the mean time the king and queen, anxious for their daughter, sent her sisters in quest of her. Accordingly the same zephyr who had conducted her into this enchanted palace, also conducted her sisters thither. Cupid informed of this, at first prohibited Psyche to see them, but upon observing her to become sad and pensive, he at length allowed her to entertain them, on condition she would not follow their counsel. Psyche having told them that she was the happiest of mortals, and that her husband, who was young and handsome, loved her extremely, dismissed them loaded with presents. These two princesses, envying the happiness of their sister, resolved to ruin her; and hearing at a second interview that she never saw her husband, they put her in mind of the oracle of Apollo, which had spoken to her confusedly of some monster or other, making her believe that her spouse was a serpent who at last would put her to a miserable death. Psyche, affrighted with this discourse, and not being able to divine the reason why her husband chose to continue invisible, told them she was disposed to follow their advice, if they knew how to extricate her from her perplexity. Hereupon they advised her to keep a lighted lamp somewhere concealed, along with a razor; and when the monster fell asleep, to view him by the help of the lamp, and with the razor to cut off his head. Psyche followed her sisters' counsel thus far, that as soon as her husband was asleep, she got out of bed and brought her lamp, but instead of a monster, discovered Cupid, whom she recognised by his vermilion complexion, his beautiful wings, and white tresses. Seized at once with astonishment and remorse, for having questioned her own happiness, she resolved to cut her own throat with the in-

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strument she had prepared against her husband; but it dropped out of her hand, and the sight of so charming an object calmed her perturbation. In the mean time, while she is examining Cupid's bow and quiver that were at the foot of the bed, she wounded one of her fingers in trying the point of one of his darts: but neglecting so slight a wound, she continued to feast her eyes with the lovely object, when it dropped upon Cupid's shoulder and awaked him.—Forthwith he wings away: but Psyche gets hold of his foot, and he, raising her from the ground, at length lets her fall: then alighting upon a cypress, he upbraids her bitterly for the little confidence she had put in his counsels, and then quite disappeared. Psyche in despair precipitates herself into a river; but the waves, from their respect to the spouse of Cupid, immediately threw her out upon the banks. She meets the god Pan, who condoles her, and tells her nothing now remained for her, but to make her peace with Cupid. In her wandering through the world, she arrived at the house of one of her sisters, to whom she recites her adventure, and tells her that Cupid as a more singular revenge had threatened to marry one of her sisters. This sister swelled with vain hope, abandons her father's court, repairs to the rock which led to Cupid's palace, and fancying the zephyr would support her as he had done before, fell from the precipice, and suffered a miserable death. Psyche took the same mode to revenge herself upon her other sister, who was caught in the same snare.—In the mean while, Venus apprised that Cupid suffered cruel torment, endeavoured to find out Psyche in order to chastise her for her presumption. Psyche was still in search of Cupid, and arriving near a temple, made up a sheaf of some loose ears of corn that lay scattered in the field, which she offered to Ceres, begging to be taken under her protection; but the goddess answered that all she could do in her favour was, not to deliver her up to her enemy. Juno, whom she met in one of her temples, gave her much the same answer.

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Psyche, however, still retained some hope; and resolved to have recourse to Venus, expecting to find Cupid with her, and through her intercession to make her peace. Accordingly she found Venus: but the haughty goddess, without seeming to vouchsafe her the smallest regard, ascended to Olympus, and prayed Jupiter to send Mercury to seek for Psyche, she having declined to keep her when she was in her power, because she appeared before her as a suppliant. While Mercury is in quest of this unfortunate lover, she meets with Custom, one of Venus's waiting-maids, who dragging her by the hair brings her to Venus. The incensed goddess flies at her, tears her robe, and gives her blows upon the head; then making up a great heap of grains, wheat, barley, millet, peas, lentils, and beans, she ordered Psyche to separate them before night; leaving for her companions two of her other attendants, Sorrow and Anxiety. Psyche remained as one thunder-struck and quite insensible; but officious ants separated the grains, and extricated her out of this difficulty. Venus next commanded her to bring a tuft of gold wool from certain sheep that fed beyond a river in a place quite inaccessible; but instead of thinking to execute such a task, she went to drown herself in the river, when a reed whispered some articulate sounds teaching her how to procure the wool, which she carried to the goddess. Venus, not appeased by the promptness of her obedience, next ordered her unhappy suppliant to fetch a pitcher of a certain water that flowed from a fountain kept by a dragon: an eagle took the pitcher, filled it with the water, and gave it to her to carry to Venus. A command now still more difficult to execute, succeeded these many labours. Venus regretting that some of her beauty had been lost in dressing Cupid's wound, ordered Psyche to go down into Pluto's realms and demand of Proserpine a box with some of her charms. Psyche believing that there was no other way of visiting the mansions of the dead than by dying herself, was about to precipitate herself from the top of a high tower,

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when an audible voice taught her the way to the infernal regions, by bidding her to go to Tenarus near Lacedemon, where she would find a way that led thither; instructing her at the same time to fortify herself with two cakes, one in each hand, and two pieces of money, which she was to hold in her mouth; that Charon would convey her into his boat, for which she was to give him one of her pieces of money; and that upon meeting the huge dog Cerberus which kept Proserpine's court, she was to give him one of the cakes: that at last she would meet with Proserpine, and have from her a gracious reception; be invited to a sumptuous feast she would prepare for her; which however, she was to decline, and eat nothing but coarse bread: at length the goddess would give her the box, but that she must beware not to open it.—All these directions being given her by the voice, Psyche complied with them, and received from Proserpine the box that Venus demanded. After she had got out of the infernal regions she had the curiosity to open it, with the design to take some of the beauty it contained to herself. But to her great disappointment, in the stead of beauty, she found an infernal soporiferous vapour, which seized her senses in an instant, and made her sink down to the earth fast asleep. She never had risen again from this stupor, if Cupid, now cured of his wound, had not got out of his mother's palace window to go in search of his beloved Psyche. He found her in a profound sleep, waked her with the point of his arrow, put back the vapour into the box and bid her carry it to his mother. He then flew away to heaven, and appeared before Jupiter, who assembled the gods, and ordered him to keep his Psyche, promising that Venus should no longer oppose his union with her: at the same time he ordered Mercury to conduct the princess to heaven. The overflowing measure of Psyche's sufferings being now reversed, she is admitted into the society of the gods, drinks ambrosia, and becomes immortal. The nuptial feast was now celebrated, at which every god played his part, and even Venus danced.

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Thus, the nuptials of this incomparable pair being solemnized in the presence of all the gods, Psyche was soon after delivered of a daughter whose name was Pleasure.

—its explanation. This fable, as every one must perceive, is entirely allegorical, and points out the evils that concupiscence represented by Cupid, entails upon the human soul, of which Psyche is the symbol. But it would be needless to attempt an explanation of all its circumstances, many of which being merely the capricious product of the imagination that invented them. And where was the necessity of loading this fiction with so many childish circumlocutions, for the sake of enforcing the illustration of a trite vulgar moral.—We need only observe further, that Psyche was represented by the ancients, with the wings of a butterfly, as we see in several monuments; and that the butterfly was a symbol of the soul as well as Psyche, both being indifferently called by this name in the Greek language. Therefore, among the ancients, when one was just expired, a butterfly was supposed to rise from the mouth of the deceased.

Hymenzus;— This seems to be the proper place to speak
the god of marriage among the of the gods of marriage. The Greeks invoked
Greeks;— Hymenæus at the celebration of their nuptials;
and gave the name of Hymen to this union between the two sexes, as they did that of Hymenæa to the festival that was celebrated in honour of the occasion, or rather of the god who presided over marriages; and this is the sense in which we are to understand that expression in Ovid *hymenæa canunt*.

fable of the origin of his worship:— Mythologists in tracing the original of the name of this god, have offered several conjectures not worth repeating. The most probable however, is that which derives it from the cohabitation of the married parties: but if the story related by Lactantius the grammarian and Lutatius be true, all those etymologies amount to no-

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thing. There was at Athens, say they, a young man of surprising beauty, but very poor and of obscure birth, whose name was Hymenæus. At that time of life when it is easy for a young man to counterfeit the other sex, he fell in love with a young Athenian lady; but she being of a family of rank and fortune, he durst not disclose to her his secret passion, contenting himself with following her wherever she went. One day as the ladies of Athens were going to celebrate the feasts of Ceres upon the sea-shore, his mistress among the rest, he disguised himself in woman's apparel, and, though unknown, by his handsome appearance, gained easy admission into that devout assembly. In the mean time some pirates who happend to be near, leaving their ships, came ashore and carried off the whole procession; and having travelled with them a great distance along the sea-shore, were so fatigued that they laid down to rest, and fell asleep. Hymenæus now displaying the courage of his sex, exhorts all his companions to kill their ravishers; which by the aid of his exertions they effected. Then, after promising a speedy return, he went to Athens, when he assembled the people, declared who he was, and what had happened; adding that if they would allow him to marry one of the ravished ladies whom he passionately loved, he would deliver all the rest. His proposal being accepted, he married his beloved mistress: and upon account of so happy a marriage, the Athenians ever after invoked him at their nuptials, and celebrated festivals to his honour.

—his genealogy.

The poets have taken care to provide this god with a genealogy; but their notions on this subject being without foundation, they differ from each other respecting it: for Catullus says he was the son of Urania, while Asclepiades gives him Calliope for his mother and Apollo for his father, others make him the son of Clio. But if we believe Seneca, he had Bacchus for his father; and as this poet does not mention his mother, some will have her to be Venus.

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Thalassius, the god of marriage among the Romans—the fable of his origin.

As the Greeks had their Hymenæus, so had the Romans their Thalassius whom they invoked in marriages. For though they had adopted the Hymenæus of the Greeks, yet they would have a god of their own making to preside over these important ceremonies: and having found in their history an event in some measure corresponding with that related above, it was sufficient to give existence to their Thalassius. The account of it runs thus; At the time when the Romans committed a rape upon the Sabine women, a party of soldiers were carrying off a virgin of figure and beauty far surpassing all the rest. Some officers attempting to force her from them, they cried out that she was destined for Thalassius, who was a young man of distinguished merit; whereupon the officers relinquished their pretensions to the fair prize, and even joined the party, and repeated triumphantly the name of Thalassius, who thus received her as his wife, and proved the happiest of husbands. From that time the Romans sung in honour of Thalassius at their nuptials, as the Greeks did in honour of Hymenæus.—Titus Livius and Servius tell this story in much the same manner: but Plutarch, from whom this recital is taken, adds that Sestus Sylla of Carthage, a man equally favoured by the Muses and the Graces, had formerly said that Thalassius was the signal word which Romulus gave his soldiers in the rape of the Sabine virgins; and that all those who seized one of them cried out Thalassius; hence the custom was kept up in the celebration of marriages.

Some other deities who presided over parts of nuptial ceremonies.

Jugatinus was another god who presided over wedlock among the Romans, as his name purely Latin sufficiently implies.—When the young spouses had plighted their faith in presence of their relations, they again invoked another god called Domiducus, whose function was to conduct them to the house where they

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were to dwell.—Then in the evening they put up a prayer to the goddess Prema who presided over the consummation of marriage: and Virginiensis, another divinity invoked on this occasion, loosed the bridal girdle; which function the Greeks gave to their Lysizona. The divinities Prefica, Pertunda, and Subigus, also assisted in concluding the ceremonies of marriages.

THE GRACES.

Among the vast number of divinities invented by the ancients, there were none so amiable as the Graces. It was from them indeed, that all the rest borrowed whatever charms they possessed. In a word, the Graces were the sources of every thing agreeable and smiling in nature. They gave to places, to persons, to occupations, and to every thing in its kind, that finishing charm which crowns all its perfections, and is at once the extenuator of its defects, and flower of its excellence. It was only from them a person could derive that inestimable talent, without which all other qualifications were lost—the talent of pleasing. Accordingly, of all the goddesses, none had a greater number of adorers than the Graces. To them all ranks and all professions, persons of every age and every character, addressed their vows and offered incense. Every science and every art had its tutelary divinity in particular; but all the arts and all the sciences acknowledged the empire of the Graces.

Some ancients believed that the Graces were the offspring of a legitimate marriage, and that they were the daughters of Jupiter and Juno; but Hesiod asserts that they were the offspring of Jupiter and the fair Eurynome, the daughter of Oceanus. According to Antimachus a very ancient poet, their mother was called Egleg; and according to others she was called Eurymedusa, or Antinome. But the most general opinion is, that they owe their birth to Bac-

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chus and Venus.—They were commonly thought to be virgins, though according to Homer, one of them married the god of sleep, and another married Vulcan.

Their names
and number.

 The ancients were not more agreed about the names and number of the Graces, than about their original. The Lacedemonians admitted only two of them, whom they worshipped under the names of Clito and Phaenna. The Athenians acknowledged the same number, but they called them Auxo and Hegemone. Hesiod, and after him, Pindar, Onomacritus, and most of the other poets, fix the number of the Graces to three, and name them Aglaia, Thalia, and Euphrosyne. Some are perplexed however with the name of Thalia, because it is found among the names of the Muses: but what inconsistency is there, that one of the Graces and one of the Muses should be called by the same name? Homer, in naming the Graces, substitutes Pasiphae for Aglaia; in which he is followed by Statius.—Notwithstanding the authority of Hesiod and Homer, there were several places in Greece where they acknowledged four Graces; and then they were confounded with the Hours, or rather with the four seasons of the year: this too was the reason for representing them crowned, one with flowers, another with ears of corn, a third with vine branches and grapes, and the fourth with a branch of olive or some other tree that preserves its verdure during the winter. It was also for the same reason that Apollo was sometimes represented supporting with his right hand small figures of four Graces. And this is all the certainty that antiquity gives us relative to the number of these goddesses. For, as to the expression of Aristenetus, who says the Graces fluttered by hundreds around Cydippe; and that of the author of a poem upon the love of Hero and Leander, who asserts that when Hero vouchsafed to smile, her eyes alone displayed more than a hundred Graces; and lastly, that of Nonnus, who, in the poem he made in honour of Bacchus, says there

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were no less than three hundred Graces in his train; all these are of the nature of such hyperbolical expressions as impose upon no body. The case is otherwise as to what Pausanias says, that some authors reckon the goddess of persuasion in the number of Graces, insinuating thereby that the great secret of persuasion is to please.

The modes of representing them.

At first, these goddesses were represented by rough ill-shaped stones. But it was not long before they were represented under human figures, clad in gauze at first, and afterwards quite naked. Pausanias confesses that he could not trace the time when the custom of giving them drapery was laid aside. When they were represented naked, it was to signify that nothing is more amiable than simple nature; and when they had a thin covering of gauze, it was to intimate that if art and foreign ornaments were sometimes made use of to assist nature, they should be employed discreetly and with reserve. They were painted young, because the most ravishing charms have always been considered as the lot of youth. They were represented in the attitude of persons dancing, with their hands and arms interlocked.—Pausanias tells us there were to be seen at Elis, the statues of three Graces, one holding in her hand a rose, another a die, and the third a branch of myrtle; symbols which he thus explains: “the myrtle and the rose, says he, were particularly consecrated to Venus and the Graces; and as for the die, it is a mark of the inclination of youth, the age particularly favoured by the Graces, to sports and pastimes.—But what shall we say of a custom among the ancients of representing the Graces in the company of the most frightful, ugly Satyrs? Even the statues of the Satyrs were sometimes made hollow, so that they could be opened and shut, and therein were deposited little figures of the Graces. Was the meaning of such an odd assemblage, to point out, that we must not judge of men by appearances? that the deformities of shape may be rectified by internal

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graces, or the charms of the mind? and that frequently the best internal endowments lay concealed under an ungraceful exterior? —To what we have now said, we may add that all Greece was full of monuments consecrated to these goddesses. Their statues and pictures were to be seen in most of the cities, done by the greatest masters. There was at Pergamus a picture of them drawn by Pythagoras of Paros; and another at Smyrna, by the hand of Apelles. Socrates made their statues in marble, as Rupalus did in gold; and Pausanias speaks of several others of their statues, wherein the richness of the matter vied with the beauty of the workmanship. Demosthenes in his oration for the crown, tells us that the Athenians having aided the inhabitants of the Chersonesus in a pressing exigency, these, to eternize the memory of so signal a service, erected an altar with an inscription to this effect, *An Altar consecrated to that Grace who presides over gratitude.*—Finally, there were a great many medals on which the Graces were represented; whereof several have been transmitted to the present times.

Their universal
worship.

One would readily suppose that such lovely divinities had altars and temples without number. Etheocles, king of Orchodemos in Beotia, is accounted the first who erected temples to them, and regulated the ceremonies of their worship; and this has made some ancients say that he was their father. The Lacedemonians however, ascribed to Lacedemon their 4th king, the glory of erecting the first temple to the Graces, alleging that the temple he had built to them upon the bank of the river Tiasis was the most ancient one in Greece. According to Pausanias, they had temples at Elis, at Delphos, at Perga, at Perinthus, at Byzantium, and in several other parts of Greece and Thrace.—For the most part, the temples consecrated to Cupid were also consecrated to the Graces. It was likewise the custom to give them a place in the temples of Mercury, to teach us that even the god of eloquence had need

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of their assistance. But above all, the temples of the Muses were common to the Graces, to show the intimate union that necessarily subsisted between these two sorts of divinities: accordingly Pindar invokes the Graces almost as often as he does the Muses. — Though festivals were celebrated to their honour through the whole year, the spring was more particularly consecrated to them as it was to Venus their mother. But it was not at stated times only that the ancients signalized their devotion to these goddesses, there was hardly a day that was not distinguished by some piece of homage that was paid them. They even took few repasts without invoking the Muses and the Graces: with this difference however, that in order to procure the favour of the Muses they drank nine glasses, whereas those who would be favoured of the Graces drank only three.

The favours which they conferred. And as to the favours that were looked for from these goddesses, they were thought to dispense to men not only a graceful deportment, gaiety, and equality of temper; but also liberality, eloquence, and wisdom, as we are told by Pindar. The most noble however, of all the prerogatives of the Graces was, to preside over benevolence and gratitude; insomuch, that in almost all languages, their names are made use of to express both these inestimable endowments of the soul.

Moral reflections suggested by their attributes. Many moral reflections have been derived from the name and attributes of these goddesses; some of which we shall now mention, before concluding this article. First, the name of Charites by which they were sometimes called, derived from the Greek word that signifies *joy*, denotes that we ought to take equal pleasure in doing good offices, and in showing gratitude to those from whom we receive them: for he who cannot do a good office is incapable of gratitude for a favour. They were always young, to teach us that the memory of a favour ought never to decay. They were

sprightly and nimble, to show that we must be prompt to oblige, or that a favour ought not to be long deferred: accordingly the Greeks had an adage, that a favour which comes reluctantly ceases to be a favour.—The Graces were said to be virgins, to teach us, first that in doing good our views ought to be pure, the want of which destroys the merit of the deed; secondly, that the beneficent disposition ought to be accompanied with prudence, reserve, and discretion. It was for this latter reason that Socrates seeing a man lavish away his favours without distinction upon every object that presented itself, exclaimed, “may the gods confound thee! for the Graces are virgins, and you would make them prostitutes.”—They were linked in each other’s arms, to signify that we ought, by mutual acts of kindness, to bind the cords of love that unite us to one another.—Lastly, they danced in a circle, to intimate that there ought to be a circulation of kindnesses in society; and moreover, that by acts of gratitude, a favour ought to return to the source from whence it was derived.

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The fabulous
account of his
Greek original:—

The Greeks, who would have all the gods and heroes to be born in their own country, did not fail to reckon Bacchus of their number; and to give a greater air of the marvellous to his history, they added to it several fables according to their uniform custom.—Euripides, Orpheus, Ovid, and several others, tell us that Jupiter being in love with Semele the daughter of Cadmus, the jealous Juno assumed the figure of Beroe her rival’s nurse, to have the better opportunity to infuse into her a distrust and suspicion of her gallant. Under this metamorphosis she insinuated to the princess that if her lover was actually Jupiter, as he pretended to be, he would not disguise himself under the figure of a mortal; that it

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must undoubtedly be some other gallant who borrowed so august a name, only to betray her; and that it was of importance for her to be undeceived: adding that the way to ascertain the fact was, to desire him to appear before her with the same majesty in which he was wont to visit Juno, and that if he was really the father of the gods, he would not refuse her that mark of affection. Semele having followed the counsel of the fictitious Beroë; and Jupiter in compliance with her request having come to her, arrayed with his thunder, and all the splendour of his majesty, set the palace on fire; when Semele perished in the flames, as the jealous Juno fondly anticipated. As Semele had at that time passed seven months of her pregnancy, the god took out of her womb the infant Bacchus, and bore him in his own thigh the two months that remained: so the story is told by Ovid in his *Metamorphoses*; and the poet Manilius says the same; but if we may credit Hyginus and Lucian, Mercury took Bacchus out of the flames, and carried him to Nysus, who brought him up in the caves of mount Nysa in Arabia. Pausanias tell us that at Brention, a city of Laconia, there was another tradition about the death of Semele.—It would even seem that the ancients had formed a design to throw a veil of obscurity over the true history of this prince's birth and education; for if we may believe Ovid, Ino his aunt was his first nurse: but the same poet not very consistent in his narrations, says elsewhere this god was nursed by the Hyades. Demarchus again in the poet Nonnus, asserts that the Hours were his nurses. Pausanias alleges that it was a received tradition among the people of Patras in Achaia, that Bacchus had been educated in the city of Mesatis, and that Pan and the Satyrs had laid ambuscades for him, which he had with difficulty escaped. Apollonius says Mercury, by Jupiter's order, carried young Bacchus into the island of Eubœa, and delivered him to the care of Macris the daughter of Aristæus, and that Juno moved with jealousy that the son of her rival should be educated in an island

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consecrated to her, had banished his young nurse, who having retired into the country of the Pheacians, brought him up secretly in a cave.—Other authors assure us that he was educated in the island of Naxus. Did these grave authors take a pleasure in finding out so many nurses for a god, who was to be immortal? or rather in their fond desire to have it believed that all the gods were natives of Greece, were they so blind as not to perceive the ridicule of their own extravagant fictions?

What gave rise to this fable of Bacchus's
—its explanation.

birth, is obviously this; that Semele having had an intrigue, it was thought fit in order to save her honour, to lay the charge upon Jupiter. Some authors say that Cadmus, offended at his daughter, exposed her upon the sea with her son; and that they were thrown ashore near Orcates an ancient city of Laconia, where Semele was found dead in a kind of coffer, and was there interred with a great deal of magnificence. According to others she was killed with thunder, which, together with the report of her intrigue with Jupiter, gave a handle to the fable of Juno's artifice to be revenged of her. Diodorus Siculus adds that this princess was delivered of a son in the seventh month: and as children born at that period of their gestation were not thought capable of living, it was reported that Jupiter, his reputed father, had lodged him in his thigh for two months.

The true original of this god was probably in Egypt.

Be all this as it will, several ancient authors, better informed than those above quoted, among whom are Herodotus, Plutarch and Diodorus, say with more probability, that Bacchus was born in Egypt, that he was educated at Nsya, a town in Arabia Felix, whither his father Ammon had sent him; and in a word that he is the same with the famous Osiris who conquered the Indies. And certainly, say these authors, it is evident that what the ancients report of Bacchus, can agree to none but that ancient king of Egypt: for, to mention here no other of his adven-

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tures, than the aid which he gave to Jupiter in the famous war with the giants, which was many ages before the birth of Cadmus and Semele, what relation can that have to the Theban prince, the son of Semele, whom the Greeks would feign to be the true Bacchus? And yet it is true, according to the poetical tradition, that Bacchus, clothed with the skin of a lion or tyger, gave vigorous assistance to the father of the gods, and that the giants tore him in pieces; a circumstance which refers to the fatal death of Osiris, slain by the giant Typhon his brother.—Diodorus alleges, as having probably misled the Greeks, that when the worship of this ancient Egyptian divinity was propagated to Greece by Orpheus, he added to it several ceremonies of his own, so as to disguise it, that it should not be known; having a design, in honour to the family of the Cadmeans, by whom he had been kindly entertained, to accommodate the fable and ceremonies of the Egyptian divinity, but little known in Greece, to some prince of the family of Cadmus. This truth cannot be called in question, being confirmed by these two particulars; first that the worship of Bacchus bears too great a resemblance to that of Osiris, except in a few ceremonies, not to be believed to be the same; second that it is impossible to comprehend how the opposition which Cadmus made to the establishment of the worship of Bacchus, and which Ovid so fully describes, can relate to his grandson. Would ever that prince, who was but newly settled in Greece, where he should have endeavoured by all means to make himself popular, have set himself in opposition to a worship which did so much honour to his family? Would he from a false delicacy, have risked the loss of his kingdom, in order to prevent one of his own children being ranked among the gods? And yet it cost him no less than his crown, as also his son Polydorus, and his grandson Pentheus his life; the latter having been torn in pieces on mount Citheron by the Bacchanals, who in their fury

took him for a lion, as we are told by the poet Nonnus, by Philostratus, Euripides, and Ovid. Admit that Cadmus, and Pentheus suffered, not for having opposed the worship of Bacchus, but for the infamous ceremonies that had crept into the festivals which Orpheus had established; yet it follows not that this worship related to the son of Semele. Is it credible that a grandfather in his own life-time might see his grandson deified, and his worship established in a whole country? There is in this no probability, and therefore we ought to be told in plain terms, that the worship of Bacchus having been propagated from Egypt to Greece, Cadmus strongly remonstrated against the abuses that were made in it, which occasioned his expulsion from his kingdom; and that the son of Semele was not deified till many years after.—The Greek and Latin authors say that Bacchus travelled into India with an army composed of men and women; but this expedition respected the ancient Bacchus or Osiris. And in fact the grandson of Cadmus never left Greece, but became famous, more by the usurpation of the worship of the ancient Bacchus, than by those pretended conquests, which are mentioned by no historian before Megastes, who trumped up this fable to flatter Alexander when he took that hero for his model, as Quintus Curtius often remarks. Moreover, it was the custom of the orientals, and not of the Greeks, to carry women in their armies. And to mention it by the way, the whole of Bacchus's army, both men and women, were armed with the thyrsus; which was a spear entwined with vine and ivy branches, which covered its point.

There were in fact, many who bore that name.

We would infer however, that there were a plurality of persons who bore the name of Bacchus. Accordingly Diodorus Siculus says there were three of them; first the Indian, or rather the Egyptian, who made the conquest of the Indies, surnamed the bearded Bacchus; the second, said to be the son of Jupiter and Proserpine, or

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Ceres, was represented with horns, either because he had taught to cultivate the ground, or because horns were the ancient drinking vessels, or in fine, to denote the rays of the sun, whose symbol he was; the third and last was Bacchus the son of Jupiter and Semele, who was commonly called the Bacchus of Thebes.—Cicero says there were five of them; the first, according to that author, was the son of Proserpine: the second had Nilus for his father; it was he who built the city of Nysa: the third was the son of Caprius; he reigned in the Indies, and was surnamed Sabazius, a name that was given to the festivals which were instituted to his honour. The fourth was the son of Jupiter and of the Moon, or Diana; it was to him that the Orphica were dedicated: the first in fine, was the son of Thyone and Nisus; he instituted festivals that were celebrated to him every year.

Parallel between Bacchus and Moses. This perplexity as to the identity of Bacchus has thrown the moderns into another extreme; they would have recourse to scripture for the original of this divinity, and make the fabulous hero a copy of those in the bible. Vossius in the first place, has been at great pains to prove that Bacchus is Moses: and the chief heads of the parallel which he draws between them are these: Moses was born in Egypt; so was Bacchus: the first was exposed upon the Nile; the poets say the same of the second: and both of them derived their name from their having been rescued from a watery grave; for Orpheus called Bacchus *Mysas*: the latter was educated in a mountain in Arabia called Nysa; it was in the same country that Moses spent forty years. The poet Nonnus speaks of the flight of Bacchus towards the waters of the Red Sea; nothing can agree more exactly to Moses. The army of that god, according to Diodorus, consisting of men and women, traversed Arabia in the way to the Indies; and that of the legislator, full of women and children, passed the desert in their way to Palestine, which was in Asia. Moreover the horns given to the fabulous god,

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are but an allusion to the rays of light upon Moses's head. And is not mount Nysa the same with Syna, by the transposition of a single letter?—Father Thomassin adds new arguments to support this parallel: Bacchus, armed with his thyrsus, defeats the giants, according to Nonnus; and is not Moses obliged to combat with the sons of Anak, the remains of the giants? and his rod is the instrument of his miracles. The legislator crosses the Red Sea; Nonnus relates the same miracle of a nymph of Bacchus. Jupiter sends Iris to Bacchus to order him to go and destroy an impious nation in the Indies; God ordered Moses to go into Palestine to abolish the abominations of an idolatrous people. Caleb, whose name comes near that which signifies a dog, was Moses's faithful companion; the poets tell us that Pan gave Bacchus a dog to accompany him in his expeditions. Moses and Joshua stop the course of the sun; Nonnus says the same of Bacchus in so many words. The legislator, in short, makes streams of water gush out of a rock; the conqueror, by striking the earth with his thyrsus, brings forth torrents of wine.—Huetius is of the same opinion, and likewise runs the parallel between Moses and Bacchus.—The learned Bochart, on the contrary, and after him M. le Clerc, who never departs from the opinions of Bochart, take Bacchus to be the same with Nimrod the son of Chus, whence he got the name of Bacchus; and both these authors find a great deal of resemblance between that first conqueror and the fabulous hero. Bochart shows that all the names of Bacchus are derived from the Assyrian language, which the Greeks adjusted to their own. Thus, according to that author, the worship of Bacchus began in Assyria, whence it passed into Phenicia and Egypt, and from thence into Greece by means of Cadmus and Melampus.—There are learned men again who contend that Bacchus is the same with Noah, since the invention of the vine, which is attributed to the Greek Bacchus, agrees solely to the patriarch, as we learn from Scripture; and they add with reason, that he is

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the first and most ancient Bacchus, and he who was the first model of all the rest.

As there were several princes who assumed the name of Bacchus, so were there many names given to this god, which we shall now briefly explain. In the first place, it is very probable, as Hesychius asserts, that he was called Bacchus, from the lamentations and howlings of the bacchanals, in those mad processions and festivals that were celebrated to his honour, of which we shall presently speak. He was called Bimater, to denote that he had in a manner two mothers, according to the fable of his being lodged for a time in Jupiter's thigh. He had the name of Dionysius, in allusion to the god that was supposed to be his father among the orientals, or to mount Nysa where he was educated. He was called Liber, because wine exhilarates and dilates the heart; Bromius, from the noise of the bacchanals; Liceus, because he drives away care; Lanuus, or Torcularius, because he invented the wine press; and for the same reason he was called Sabasius, as may be seen in Bochart. He was called Biformis, because he was sometimes represented with a youthful countenance, and sometimes as a bearded man; Triambes, because he had triumphed three times; and Euge-fili, because when he transformed himself into a lion to defend his father against the giants, that god, animated him by the exclamation of *Euge fili! evohe Bacche!* Well done my son Bacchus! The name of Dithyrambus was given him, if we may credit Diodorus, Origen, and Eusebius, from the fable which imports that the giants had cut Bacchus in pieces, his mother Ceres collected his dissipated members, and restored him to life. He had the name of Psilas, which in the Doric dialect signifies the tip of a wing according to Pausanias, to intimate that man is borne up and carried away by wine, as a bird in the air upon its wings. The name of Bicorniger was given him from the horns he sometimes wears, as the symbols of the beams of the

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sun, which he represented among the orientals. His name of Corymbifer was an allusion to the ivy branches, called *corymbi*, with which his crown was sometimes ornamented.—This god had several other names, derived either from the places where he received divine honours or from the ceremonies of his worship, or some particular attribute. Several names were also given to those who celebrated his festivals: as the men were called bacchanals, so were the women called bacchantes, from their horrible yells on these occasions: these were also called mimallonides, because they prattled with unbounded freedom; and thyades, because when heated with wine they roamed about like mad people.

The modes of representing this god;—his symbols, &c.

Bacchus was represented most frequently as a young man, to denote that youth is the season of debauchery; but sometimes as an old man, to teach us that wine taken immoderately consumes the health, and makes us talkative like old men. He commonly had a crown of ivy and vine leaves, holding the thyrsus in one hand, a cluster of grapes in the other, and sometimes a horn as a drinking vessel in those days. The print of a fine earthen vase published by Spon, represents Mercury giving the infant Bacchus to a nymph, whom this author takes to be Leucothoe: but as to this there can be no certainty, considering the diversity of opinions among the ancients respecting the education of this god.—Sometimes Bacchus was represented naked; at other times his shoulders were covered with a panther's skin. He is sometimes riding upon the shoulders of Pan, or in the arms of Silenus, who, according to Nicander of Colophon, was his foster-father. He is also to be seen seated upon a celestial globe bespangled with stars, and then he represents Osiris or the Sun, as also when he appears with arrows, which figure the rays of that luminary.—The symbols which most commonly accompany the representations of this god, are the thyrsus, the ivy and vine leaves; clusters of grapes, and the skin of a goat, leopard, panther, or lion.

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To the thyrsus the poets attributed very surprising virtues. A bacchanal, as Eusebius has it, having struck the ground with his thyrsus there immediately sprang up a fountain of pure water; and another bacchanal, says the same author, made a spring of wine in the same manner. The panther was consecrated to Bacchus, either because that animal is very hot, referring to the effects of wine; or because, this god being the symbol of the sun among the orientals, the panther by his spots figured the firmament over which that luminary presides. The magpie was also consecrated to Bacchus, because in triumphs whereof he was the inventor, people were permitted to speak with unbounded licence, and even to insult the conqueror by upbraiding him with his faults, as we learn from Suetonius on the occasion of Cæsar's triumph.

His monuments
now extant.

It would be needless to explain all the figures, bas-reliefs, intaglios, and other monuments of Bacchus, which we have now remaining; for there are few pagan deities of whom time has spared us so great a number, which may be seen in the antiquaries, and particularly Montfaucon. But in addition to what we have just said of the figures of this god, we will now briefly notice one or two of his principal monuments that are extant: the finest of which, are those that represent his marriage with Ariadne, whom Theseus had abandoned in the island of Naxos. This ceremony is engraved upon a stone of inestimable value, which is called Michael Angelo's seal.—But a bas-relief of the Villa Montalte, represents this ceremony yet more particularly. In a chariot drawn by centaurs, are Bacchus and Ariadne, attended by a most magnificent train. First you see players upon pipes and timbrals of both sexes, at the head of the procession. An elephant that comes after them, figures Bacchus's conquest of the Indies; and is bound with a fillet like the victims doomed for sacrifice. Silenus riding upon an ass, and drunk, as his custom was, comes next, accom-

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panied by Fauns, Satyrs, and Nymphs, who are carrying drinking vessels, vine branches, bunches of grapes, and the thyrsus.—The monuments representing the triumph of this god, after the conquest of the Indies, are also very magnificent. There he appears in a chariot drawn by lions or panthers; and the chariot is followed by all the pageantry that usually accompanies the festivals and orgies of this god, which this monument represents.

The divine honours that were paid to Bacchus, viz.—

As the oriental Bacchus had won the affections of the people among whom he travelled, having made it his business to improve their minds, and teach them the art of cultivating the vine, he was honoured as a god even in his life-time. All the nations of India in particular, decreed divine honours to him; and none but the barbarous Scythians refused to worship a god who had discovered a drink which frequently levelled men with brutes. Greece—afterwards refined upon the ceremonies of the Indians and Egyptians, and claimed Bacchus as one of her greatest divinities; to whose honour they instituted the most tumultuous and disorderly festivals, wherein every species of licentiousness was indulged to the utmost. The chief of these festivals was that called Trieterica, celebrated every third year, to intimate that Bacchus had employed three years in conquering the Indies. But as all the festivals of Bacchus, in whatever country they were celebrated, partook more or less of the mysteries of the Orgies, we shall confine our attention to an account of these in particular, from which the reader will have a sufficient conception of the divine honours that were generally paid to this god.

—The Orgies;—

The term Orgies, applied not only to the sacrifices and festivals celebrated in honour of Bacchus, but likewise to those of Cybele, and to those of Ceres; in which, however, there were some particular ceremonies peculiar to each of these divinities. It is also proper to remark that the Orgies, whether of Bacchus, Cybele, or Ceres, were sometimes

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emphatically termed the *Mysteries*. We shall only speak here of the Orgies of Bacchus, whether as to their original, their extent, their ceremonies, or the signification of the symbols that were employed therein, and how long these infamous mysteries were continued.

That the Orgies derived their original from —their original:— Egypt, is a fact equally agreed to both by mythologists and antiquaries; and there they owed their institution to Isis. That princess having recovered from the Nile the dissipated members of her husband, who had been murdered by conspirators, headed by his brother Typhon; but not being able to find his manly parts, which the fishes had devoured, consecrated the representation of them, which the priests in after-ages carried about in the festivals instituted to the honour of that prince: and this is the true origin of the Phallus, which made a part of the obscene procession of the Orgies. Though Orpheus and Melampus, in their travels into Egypt, had seen the festivals of Osiris celebrated, and introduced them into Greece, where all foreign rituals were eagerly received, especially those wherein lewdness and libertinism reigned with impunity; yet it must not be forgotten, that Danaus and his daughters had partly introduced the Orgies into Greece, long before the birth of Orpheus and Melampus.

But the festival of the Orgies not only passed —their diffusion throughout the pagan world:— into Greece; it soon diffused itself through almost the whole Pagan world. It was undoubtedly the same that was celebrated by the Moabites, the Midianites, and some other neighbouring nations, in honour of Baal-Phegor, that idol of nakedness, as he is called by Isidorus, who was the same with Priapus; and he again was the same with Osiris, and was honoured with the same ceremonies.—From Greece the Orgies passed into Phrygia, whither Orpheus is thought to have

introduced the use of them in the time of Laomedon; and that small coffer, or basket, which Erypilus had for his lot, is a proof that the Trojans celebrated this festival whereof that mysterious basket, as shall be seen in the sequel, made a considerable part.—Whether the knowledge of the Orgies was brought into Italy, either by the Arcadians when they established a colony in Latium, or by Eneas himself with his Trojans, is a question that need not be critically examined here; but certain it is, that these festivals were known there from the earliest periods of time, and that they were celebrated with a great deal of solemnity. In fine, father Panel, in his treatise on the Cistophori, has given a detail of all the countries where the Orgies were celebrated under different names.

—their ceremonies, and the symbols carried in their processions.

At first the Orgies were not charged with many ceremonies. They carried in procession a pitcher of wine, with a branch of the vine; then followed the he-goat, which they sacrificed as an animal hateful to Bacchus, whose vines he ravaged; then appeared the mysterious coffer or basket; which was followed by those who carried the phallus: but this primitive simplicity did not last long; for riches, which introduced luxury, also contaminated the religious ceremonies. Thus, on the day set apart for this solemnity, men and women, crowned with ivy, with their hair dishevelled, and their bodies almost naked, who appeared to be actuated by enthusiasm bordering on madness, ran through the streets, with terrible grimaces and contortions, crying in a delirious manner, *Evohe Bacche!* &c. In the midst of this gang were to be seen people quite drunk, dressed like Fauns, Satyrs, and Silenuses, in whose actions so little regard was paid to modesty, that they beggar all description. Next to these followed a company mounted upon asses, attended with bacchanals, tyades, mimallonides, naiads, nymphs, and shepherds, who made the whole city re-echo to their enthusiastic and horrible yells. After

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this tumultuous herd, came the statue of Victory, and several altars crowned with vine and ivy, and smoking with incense. Then appeared several chariots loaded with thrysuses, arms, garlands, casks, vases, tripods, and vans. These chariots were followed by young virgins, who carried the baskets and little boxes which contained the most mysterious circumstance of this festival, and for that reason these virgins were called *cistophoræ*, or carriers of the sacred mysteries. The *phallophori* followed next, with a chorus of *ityphallophori* habited like Fauns, counterfeiting drunkenness, and singing in honour of Bacchus songs suitable to the occasion. This procession was closed by a troop of *bacchanals*, crowned with ivy and yew branches interwoven with serpents.—In some of these festivals, under different names, naked women whipped themselves, and others even tore their skin. On these occasions, all crimes were committed which drunkenness, example, impunity, and the most unbounded licentiousness could encourage. After this, who would not be shocked at the depravity to which superstition may prostrate the human character, on seeing even a queen, Olympia, celebrating those scandalous mysteries.

The explanation of those mysteries, &c.

We have seen that the Orgies originated in Egypt, in commemoration of the expedition of Osiris or Bacchus to the Indies; of which the procession above described was a sort of imitation. That prince had taken along with his army a great number of women, musicians of both sexes, men equipped like Fauns, Satyrs, &c.: and all this is what was represented by those *bacchanals*, those female enthusiasts, those choirs of music, those Fauns, Satyrs, *Silenuses*, and the rest of that mad gang above-mentioned.—The ivy that was used in all the parts of this ceremony, was specially consecrated to Bacchus. For this the mythologists give several reasons; among which is the metamorphosis of young *Cission*, who, having lost his life in the fury of one of those festivals,

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was said to be transformed into an ivy: but the true reason is, that this plant, always green, denoted the youth of Bacchus, who was said never to wax old, because he again was the symbol of the sun, permanent in his strength and fructifying virtue. The serpents which twined about the mysterious basket, and were worn as shoulder-belts or otherwise, by several of those who joined in the festival, having their youth renewed, as it were, every year, by changing their slough, were emblems of the same import. The infamous representation of the phallus kept up the remembrance of that which Isis consecrated. As for the van, which Virgil calls Bacchus's mystical van, we need seek for no other mystery in it, than that it was intended to be an emblem of agriculture, and the manner of cleaning corn which that prince taught. The bow and arrows that were carried in this solemnity, figured that to mild measures Osiris had added force in the conquest of the Indies. And this explanation is more particularly applicable to the thyrsus; for we are told that the women, whom this prince had carried with him, attacked the Indians with that weapon, who were not upon their guard against it; being deceived by the ivy and vine leaves which covered deadly spears. As one part of the solemnity of the Orgies was celebrated in the night, whence Bacchus was also called Nictileius, no wonder that they bore lighted torches in those processions: and indeed, the function of the daduchi or torch-bearers, was the most honourable of all. The caduceus, which was also exhibited in those ceremonies at times, intimated that Bacchus had always preferred peace to war; and that in the conquest of the Indies, he had not employed arms, till he had in vain tried all mild means to subdue an untractable people: and this is the reason why the ancients gave to that god the caduceus as well as to Mercury: they add too, that it was he that reconciled Jupiter to Juno, at the time of their greatest difference. In fine, of all the symbols that accompany this solemnity, none remains to be explained but the mysterious

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basket: but here we must imitate the silence of the ancients, who, in speaking of the contents of that basket, always checked themselves, from a religious veneration. Clemens Alexandrinus, however, whose business it was to detect the abominations of paganism, ought not to have showed the same reserve; but it is questionable whether he himself was well informed as to the mystery it contained. To hazard a conjecture, nevertheless, upon this subject; it seems probable that the celebrators of these solemnities, having exhausted all the real sources and outward demonstrations of lewdness, fell upon a common device, to heighten and strain the admiration and religious veneration of the multitude to the last extremity of which it was capable, by the institution of a fictitious mysteriousness in the contents of this basket, which owed all its eclat to the delusions of secresy.

These festivals were at last abolished by a decree of the senate.

Debauchery, lewdness, and prostitution being carried to the greatest extremity, it was thought proper, though late, to put a stop to their progress. Cicero informs us that Diagondas abolished these infamous festivals at Thebes; and under the consulship of Posthumius, in the year of Rome 568, was published that famous decree of the senate which interdicted them. This edict, which threatened death to those who should celebrate them for the future, was promulgated through the whole empire, with all the solemnity requisite in such a case. It was dug up little more than two centuries ago, engraved upon a table of brass.

The monuments called Cistophori perpetuated their memory.

Such scandalous rites ought, long before, to have been buried in oblivion; but great care was taken to perpetuate their memory: for, besides the historians and poets, who make frequent mention of them, medals were struck by public authority and monuments erected that kept them in remembrance. These medals are called cistophori, because there you see the coffer or basket, with the serpents around or coming out of it. As for the

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monuments, they represent the whole pomp of these festivals, in full procession as above described.—We shall conclude this article of Bacchus by remarking, that this god was supposed to come, during the celebration of these solemnities, and converse with men personally; and that he inflicted punishments upon those who showed any contempt for his worship. Thus Ovid says he transformed the Mineides into bats, for having wrought upon the day of his festival; not to mention the pretended punishments of Pentheus, Lycurgus, the mariners, &c., which made Bacchus pass for a revengeful divinity; nor did the priests fail to improve these stories, to render his worship more venerable.

CHAPTER II.

INFERNAL DEITIES.

SECTION FIRST.

MANSIONS OF THE DEAD, &c.

The mansions
of souls after
death, viz:—

IN order to place the subject of the infernal deities in general, and particularly that of their functions in relation to the human soul after death, in as lucid a point of view as possible, we shall first give an account of the mansions of the dead, according to the ancients; secondly, state the sentiments of the philosophers and poets relative to the condition of the soul after death; and thirdly, show that the fundamental principles of these systems were derived from the ancient Egyptians.—The ancient poets have, by a pretty general consent, divided the regions of the dead, into two principal mansions: *Elysium*, which was the residence of the virtuous; and *Tartarus*, where the wicked were tormented. Somewhat between these two mansions, was the *field of truth*, where the rigorous but equitable judges Minos, Rhadamanthus, and Æacus, dispensed to the souls of the deceased the sentence of rewards or punishments which they merited. Those whose actions in this life were virtuous and free from sin, were rewarded with a residence in Elysium, where they enjoyed the most profound tranquillity and peace, accompanied with the most innocent and refined pleasures; whereas, the souls of those whose actions

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in this life were vicious and sinful, were condemned by these impartial judges to suffer the various torments of Tartarus.

The Elysian fields are described as having —the Elysian fields, the mansion of the blessed:— beautiful gardens, smiling meadows, and enchanting groves where birds ever warble their delightful notes: here the river Eridanus winds between its serpentine banks, with laurel fringed; in a retired valley is a charming grove, where gently glides the “*Lethe divine*,” the air is pure and the day serene. Here shines another sun, and other stars, than those which illuminate the earth: here Orpheus, the famous musician of Thrace, dressed in a long robe like a priest, formed the sweetest harmony with his lyre, while some joined in song and others in the enlivening dance. On the banks of the Eridanus live the virtuous heroes who have drawn their swords only for the happiness of mankind and their country; the priests who have maintained an innocent life; the poets who, from respect for the gods, never employed their muse but upon subjects worthy of Apollo; those whose lives were employed in perfecting the fine arts, &c; in fine, those who have immortalized their memory by good offices rendered for the benefit of their race. All these shades of departed merit are honoured with a white riband, bound about their temples. Myriads of them of every nation crowd upon the banks of the *Lethe*, and those for whom the gods have decreed a transmigration into other bodies, drink of its waters, which have the power of obliterating the remembrance of all that’s passed, when they instantly return upon earth, and become the active principles of other material forms. —These, and the like, are the images with which the poets endow the regions of bliss. But as the descriptions which they gave of them, were only the fruit of their own imaginations, each of them represents the pleasures and employment of the place according to his own inclination. Tibullus, voluptuous and prone to the charms of love, make it to abound with mirth and all the sen-

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sual pleasures.—Virgil, more chaste, admits nothing there but innocent sports, and employments worthy of heroes, whom he makes the principal inhabitants; wherein he has copied Homer: except, that in the Greek poet, the ghost of Achilles wages war with the wild beasts, while in the Latin poet, the Trojan heroes exercise themselves in managing horses, or in handling arms.—Some poets, adding the pleasures of good cheer, describe Elysium as a place of continual feasts; while nothing, say they, is so mean as the entertainments given by Hecate to her guests in hell.

But if the poets have invented so charming
 —Tartarus, the mansion of the wicked:— a place as Elysium, for the mansion of the blessed; they have not been wanting on the other hand in their frightful representations of Tartarus, as a place of punishment for the wicked. We are told that it is a hideous prison of immense depth, surrounded by the miry bogs of Cocytus, and the river Phlegethon, which rolls with torrents of flames around: and three rows of walls with brazen gates, render the place inaccessible. Tysiphone, the most hellish and cruel of the three Furies, watches at the gate, to prevent any of the condemned from escaping; who, being tried and found guilty of malefactions, are delivered over to the Furies, to be punished according to their demerits. These goddesses are always ready to vent their wonted ferocity upon those miserable victims, by means of frightful serpents they continually carry in their hands, as whips with which they lash them.—Above all, in this hideous mansion, are confined those whose distinguished wickedness and crimes have made them famous: as the proud Titans whom Jupiter drove into the deepest pit of Tartarus, with a stroke of his thunderbolt, when they attempted to besiege Olympus. The two Aloides, Ephialtes and Otus, whom Neptune had by Hiphimedia the wife of the giant Alous, there suffer a punishment proportioned to their

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crimes. In this dreadful mansion is also lodged the mad Salmo-
neus, who attempted to imitate Jupiter's thunder: the daring Ti-
tyus, who presumed to make love to Latona, and whom Apollo
transfixed with his arrows, is here condemned to the horrible
torments of a cruel vulture, that continually preys upon his liver,
which grows again as fast as it is devoured. The presumptuous
Ixion, who boasted that he had been honoured with the favours
of Juno's charms, is doomed here to turn forever upon a wheel
encircled with serpents. Theseus, who attempted to carry off
Proserpine for his friend Pirithous, sits perpetually upon a stone,
from which he is unable to stir. Tantalus, for having designed to
put a cheat upon the gods, by serving up for them at table the
members of his son Pelops, there pines away with the most in-
tolerable hunger and thirst, amidst plenty of meat and liquors
which fly from him as soon as he approaches them. The Danaids,
those unhappy daughters of Danaus, who murdered their hus-
bands, are here condemned eternally to pour water into a cask
full of holes. There Sisyphus, for revealing the secrets of the
gods, rolls a huge stone to the top of a mountain, whence it con-
tinually escapes and rolls down again. Oedipus, who slew his fa-
ther Laius, and married his mother Jocaste; his wretched sons
Etheocles and Polynices, who waged war together and slew each
other in combat; Atreus, Thyestes, Egystus, Clytemnestra, and
all the other signal offenders, suffered torments here propor-
tioned to their crimes.

—seven mansions according to Virgil.

So much for the two principal mansions of the dead: but if we trace Virgil's ideas with at-
tention, we shall find that he divides into seven
apartments the topographical description of the regions of the
dead, as we shall see at the conclusion of this article. The first
is that of infants, who die as soon as born. The second was pos-
sessed by those who had been condemned under false accusa-

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tions, and unjustly put to death. In the third were those whom cruel Destiny had forced to choose a voluntary death; those who, though innocent, seeing themselves overwhelmed with miseries, conceived an aversion to life, and by the irresistible impulse of their wretched fate, set their souls at liberty by suicide. The fourth, which we may call the mansion of tears and mourning, (where is a forest of myrtle cut into divers walks) is the abode of those who in their life-time had experienced the hardships of unpitied love; here is the unhappy Phedra who killed herself for the disdain with which the insensible Hippolytus requited her passion: also Procris, whose life the unfortunate Cephalus took away with the dart which she had given him: and Ceneus, who from a girl had been transformed into a boy, and by the order of Destiny had again recovered his former state; besides whom there are also Eryphile, Evadne, Laodamia, Pasiphae, and Dido. The fifth was destined to the heroes; and there were Tydeus, Adrastus, Parthenopeus, and several others. The sixth was the frightful prison of Tartarus, where are the noted offenders already mentioned, together with the *Parcæ*, the *Furies*, &c. In fine, the last was the mansion of the blessed, or the *Elysian fields*.—These several mansions were not divided at random. Minos, who kept the fatal urn, summoned the ghosts before him, examined their lives, took information of their crimes, weighed the merits of their actions, and appointed each one to his proper abode.

The situation
of Elysium ac-
cording to poets.

The poets, though they agree in general, that the souls of the deceased go either to Elysium or Tartarus, yet they are far from being unanimous as to the situation of these mansions. Some place the *Elysian fields* in the middle regions of the air; some in the moon; others in the sun; and finally others will have it to be in the centre of the earth, adjoining to Tartarus itself. The most common opinion, however, is, that this mansion of the blessed lay in certain isles of the ocean, called *Fortunate islands*, which are sup-

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posed to be the Canaries. But it is a question whether in those ancient times they had knowledge of any islands so remote from the continent: and therefore it is most probable that the Elysian fields were in the charming country of Betica, about Cadiz in Spain; whither the Phenicians had extended their commerce from the earliest times. This country was well watered with rivers, and a variety of smaller streams. There were charming plains, woods, and enchanting groves; mountains containing mines of gold and silver, and a fertile soil, yielding all the necessaries of life in abundance: this is the representation given of it by all the ancients; and consequently there was no place more proper to furnish the poets with their high-wrought descriptions of the regions of the blessed.

The situation
of Tartarus, and
the entrance to it.

The same poets differ no less among themselves with respect to the situation of Tartarus; which was undoubtedly Tartessus, in the same province of Spain: this at least is the opinion of the learned Bochart. And if we add that this country is at the extremity of the old world, since the ancients knew nothing beyond it, but believed that the sun went every evening to bed in the ocean, and gave no more light to the world till the next day, it is evident they would suppose it was a region covered with eternal darkness. All that we can gather from the Theogony of Hesiod, is, that this place, which he always calls Tartarus, was a prison where the Titans lodged with Saturn himself: that this prison was kept by an incomprehensible sort of being, called Campe, whom Jupiter, having become lord of the world, placed under the custody of giants with a hundred hands.—Homer had more distinct notions as to this region of the dead; and according to him all the souls were conducted thither by Mercury. He even settles the place where it was, namely, in the country of the Cimmerians; a people buried in eternal darkness at the

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extremity of the ocean, where the Styx,* Acheron, and Cocytus, and the other rivers of hell rolled their waves. The ancients were very much puzzled to determine what country the poet had

* The Styx is a fountain in Arcadia, that flows from a rock, and through a considerable part of its course runs under ground. Its waters are mortal; and this quality, according to Pausanias, gave the pretext to the poets to make it a river or lake in Hell. This author thus speaks of it: "Hard by a city of Arcadia called Nonacris, is a very high precipice, whence distils water that falls into the river Cratis. This water is fatal to men and animals: it breaks earthen and porcelain vessels, and all others except those made of horses' hoofs. Upon this idea a fable has been composed; the Styx has been animated, made the daughter of the ocean, wife of one Pallas or Piras, and mother of the Hydra, &c. &c. Her name was so terrible that the most inviolable oath was sworn by her; and the gods themselves were very exact in keeping their oath sworn by the Styx. Those of them who perjured themselves after taking this oath, were very severely punished: for Jupiter ordered Iris to set before them a cup of the poisonous water of this fountain, and banished them from his table and conversation for a year; he also deprived them of their divinity for nine years, as if it were an office whose functions he suspended. But this is only a fable founded upon the ancient custom of using the waters of the Styx for the trial of persons accused, much after the manner of the Jews as to their water of jealousy. We have seen also in the history of Jupiter, that he instituted the oath of the Styx, in gratitude to her for services rendered in his wars with the Titans. When the gods swore by the Styx, they were to have one hand upon the earth and the other upon the sea, as Homer remarks.

Acheron is a river in Epirus, which takes its rise from a lake there called Acherusia, and discharges itself near Ambracia, otherwise called Larta, into the Adriatic sea. The water of this river is bitter and unwholesome; which is partly the reason why the poets have made it an infernal river: it actually runs under ground, and rises at a great distance from the place where it goes out of sight. Orpheus gave this river and lake the name of the lake Acherusia, which he had seen near Memphis, when he accommodated to Greece the ideas which he had borrowed from Egypt with respect to the dead: and several fables were afterwards connected with the account of this river, by the poets. They set forth that Acheron was the son of Ceres, or of Titan and Terra; that the fear he had of the giants made him lie concealed for some time, and even to go down to hell, because his waters served to quench the thirst of the Titans; a fable founded upon the circumstance that this river ran under the Earth, which was the mother of the Titans. They add that Acheron was father to that Ascalaphus who was changed into an owl, as we shall see in the history of Proserpine; and that there was a king of Epirus who gave his name to that river.

The Cocytus is a river of Epirus, which empties itself, together with the Pyriphlegethon, into lake Acherusia. Its name signifies sighs, groans; and that of Pyriphlegethon signifies burning. These etymologies, and the neighbourhood of those rivers to the Acheron, caused them to be counted among the rivers of Hell.

in view. Some will have him to mean the confines of Cadiz, in Betica, that country being on the borders of the ocean where the sun dips into the waves, and where consequently must be that darkness which he speaks of. Some think the poet, who has always been reckoned an excellent geographer for the age in which he lived, designed thereby the inhabitants of the northern regions, even those who for entire months are deprived of the light of the sun. Others are of opinion that he should be understood to mean the people who dwell at the extremity of the Euxine sea, where was at least one branch of the Cimmerians; and Strabo in particular favours this opinion. This poet, therefore, had some knowledge of the Cimmerians of the Bosphorus, and by a poetical license, he has transplanted them to the coasts of Italy, as he has done the *Cyaneæ* or *Symplegades*, which are rocks at the mouth of the Euxine sea. M. le Clerc again, thinks Homer had an eye to the Thesprotians and the natives of Epirus, who being continually at work in the mines, were really buried in darkness. But it is most probable that the Cimmerians whom Homer speaks of, were upon the western coasts of Italy, near *Baiæ* and *Puteoli*; since *Ulysses* arrived there on the same day that he took leave of *Circe*. The description he gives of this country is according to Strabo, very conformable to geography; and if the poet adds that this region was at the extremity of the ocean, it is by a license which poetry justifies, as the ocean is there introduced only to give a greater air of the marvellous to that hero's voyage. Accordingly Strabo positively says, "That the Cimmerians of Homer are upon the coasts of Italy is a certain fact; and the ancients placed Homer's *Necromancy** near the lake *Avernus*." *Servius*, who agrees with Strabo, at the same time accounts for what may have given the poet the clue to say that the country

* A name given to the subject of the eleventh book of the *Odyssey*, which was the calling up of *Tiresias's* ghost.

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was enveloped in darkness. "Near to Baiæ in Campania, says he, is a low and gloomy vale, surrounded on all sides by high mountains, which shut out the light of the sun both rising and setting." And if we add that here is the lake Avernus, whose exhalations were formerly mortal, that the country was full of sulphur and bitumen, it will justify Homer in having there placed the entry into Pluto's kingdom.—Virgil has followed Homer's notion, though without disguise, in placing the entrance or mouth of Hell upon the same coast, near lake Avernus. But the other poets do not agree with these two authorities, since some of them place the entrance of Hell at the promontory of Tenarus, where was the cave from whence, according to the fable, Hercules had dragged Cerberus when he went down into Hell. Others again, account this place to be in Thesprotia; and Lucan is perhaps the only one who has removed the entrance of Hell to the banks of the Euphrates.

Here it may be asked, what was the foundation of those journeys to the infernal regions performed by most of the fabulous heroes? The most probable conjecture as to the cause of these fables seems to be, the conjuration of Eurydice's ghost by Orpheus. Being very deeply affected with the death of his spouse, of whom he was bereaved by a fatal accident, he went into Thesprotia, where was an oracle of the dead; and this expedition was disguised in a poem he composed upon that subject, under the image of a journey to hell. Homer, who imitated that ancient poet, makes Ulysses likewise descend thither to consult Tiresias's ghost; and this pretended journey has all the air of a piece of conjuration. Fable sets forth in like manner, that Theseus and Pirithous had undertaken the same journey to carry off Proserpine. Hercules also performed that journey to deliver Theseus, whom Pluto had detained prisoner, and carried off Cerberus on the same occasion. Bacchus too, was made to descend thither, to

consult his mother Semele. Pindar sends Perseus the same journey: and Virgil gives Æneas the Sibyl of Cuma to conduct him to hell. Lastly, Herodotus tells us, that Ramsinithus king of Egypt, had visited the place where the Greeks represented hell to be; that he had played there at dice with Ceres, and had sometimes won and sometimes lost; and that the goddess dismissed him with a valuable present.—But as a certain *golden bough*, which grew in Proserpine's grove, was requisite for any living person to gain admittance to these gloomy regions, as an indispensable passport to Charon's boat, it is proper to say something of it here, which cannot be done more to the purpose, than in words of the Cunean Sibyl to Æneas on that subject:—

“A mighty tree, that bears a golden bough,
Grows in a vale surrounded with a grove,
And sacred to the queen of Stygian Jove.
Her nether world no mortals can behold,
Till from the ball they strip the blooming gold.
The mighty queen requires this gift alone,
And claims the shining wonder for her own.
One pluck'd away, a second branch you see
Shoot forth in gold, and glitter thro' the tree.
Go then; with care erect thy searching eyes,
And in proud triumph seize the glorious prize.
Thy purpos'd journey if the fates allow,
Free to thy touch shall bend the costly bough.
If not, the tree will mortal strength disdain;
And steel shall hew the glitt'ring branch in vain.”

—Servius, who was desirous to trace the original of this fable, pretends that it is taken from a ceremony in the worship of Diana, which Orestes founded upon his return from Tauris. That hero, after depositing in a temple the statue of Diana which he had stolen at Thoas, appointed this temple and the grove around it, to be an inviolable place of refuge. In the middle of this grove was a particular tree, which all were forbidden to approach, by a

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priest of that goddess; and if any criminal, who had fled to this place for refuge, could pluck a branch of it, he was allowed to fight with the priest, and to take his place, in the event of subduing him. The learned jesuit, La Cerda, also adopts this opinion: but it must be acknowledged that if this be the original of the golden bough, it is a very remote one: and possibly the only true original that can be assigned to this notion, is that of an imagination purely poetical. However this may be, there is nothing in the Egyptian antiquities that has any affinity to it, though the Greeks have borrowed from that people the greatest part of what they have fabled about the mansions of the other world.

—Virgil's account of Æneas's journey thither. Homer, Virgil, and Pindar, have drawn together all that profane antiquity taught on the subject of the infernal regions, and the pains that are there endured. But Virgil, the faithful copier of Homer, though often inferior to him in other matters, yet in this he appears far to surpass him, not to say by how much more he surpasses all the rest. After having made Æneas offer sacrifices to the Manes, and fortified him with the golden bough as a sure passport into the kingdom of Pluto, with a Sibyl for his guide, Virgil thus begins his description of the mansions of the dead:

“Deep, deep, a cavern lies, devoid of light,
 All rough with rocks, and horrible to sight;
 The gaping gulph inclos'd with sable floods,
 And the brown horrors of surrounding woods.
 From her black jaws such baleful vapours rise,
 Blot the bright day, and blast the golden skies,
 That not a bird can stretch his pinions there
 Through the thick poisons and incumber'd air:
 O'ertook by death her flagging pinions cease,
 And hence Aornus was it call'd by Greece.
 Hither the priestess four black heifers led,
 Between their horns the hallow'd wine she shed;

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From their high front the top-most hairs she drew,
And in the flames the first oblations threw." &c.

—After the sacrifice she plunges into the gulf which leads to the kingdom of Pluto, and Æneas follows her with a firm and resolute step:—

“At hell’s dread mouth a thousand monsters wait;
Grief weeps, and Vengeance bellows in the gate:
Base Want, low Fear, and Famine’s lawless Rage,
And pale Disease, and slow repining Age;
Fierce, formidable Fiends! the portal keep;
With Pain, Toil, Death, and Death’s half-brother Sleep.
There Joys embitter’d with remorse appear;
Daughters of Guilt! here storm’s destructive war:
Mad Discord there her snaky tresses tore;
Here, stretch’d on iron beds, the Furies roar.
Tull in the midst a spreading Elm display’d
His aged arms, and cast a mighty shade.
Each trembling leaf with some light vision teems,
And heaves impregnated with airy dreams.
With double forms each Scylla took her place,
In hell’s dark entrance, with the Centaur’s race;
And close by Lerna’s hissing Monster, stands
Briareus dreadful with a hundred hands.
There stern Geryon raged; and, all around,
Fierce Harpies scream’d, and direful Gorgons frown’d.”

—Upon their exit from the cave they find a way which leads through an obscure wood to the river Acheron. Thither the souls which are to pass over to the other side flock together from all hands; but as none are permitted to enter into Charon’s boat till they have received the honours of burial, those who have been deprived of it are obliged to wander one hundred years upon those dreary banks. Charon seeing a man approach him in armor, gives him to know, that none but the souls of the dead are to pass over the river; but soothed with the golden bough which

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the Sibyl shows him, he receives them both into his boat and ferries them over to the other shore. No sooner are they passed this fatal river than they find another dreadful one, which serves as a gate to the kingdom of Pluto; it is kept by Cerberus, the dog with three heads; and the Sibyl having laid him asleep by a composition of honey and poppies, they get over this passage and enter Pluto's realms.—Upon their arrival in this dismal mansion, they find the souls of infants who died before they came to the use of reason; next, those of persons who were unjustly condemned to death; and of such as had taken away their own lives. here presents to view a grove of myrtles which serve for a retreat to those whom amorous despair had bereaved of life. Leaving this grove, they came to the quarter allotted to heroes who died with their arms in their hands. Adjoining to this, is a sort of apartment which borders on one side upon Tartarus, and on the other upon the Elysian fields: here it is that Minos, Eacus, and Rhadamanthus, administer justice; the latter judges the Asiatics, and the other the Europeans; Minos decides the differences that arise from the judgments of his brethren, and as from his sentence there lies no appeal, some are sent to the Elysian fields and others condemned to Tartarus.

The state of the soul after death.

General remark.

If there is any point wherein the pagan theology deviates less than another from the light of nature, it is that which relates to the state of souls after death, and to the sentence of rewards and punishments pronounced upon them in the world to come; since it supposes a knowledge of the immortality of the soul. This article, it is true, was so distorted by fables ridiculous and absurd, that even children did not believe them, as Juvenal has it; but then it is as true that the fundamental principles of it were rational, or

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at least useful, since they served as a curb to lust and licentiousness.

Plato, of all the philosophers, has reasoned most upon the soul, and the state of departed spirits: but it must be confessed that his system, as well as all the rest, is illy supported and full of inconsistencies. When a man dies, according to this philosopher, his soul goes into a place which he calls divine, and is there judged. If his life had been spent conformably to the light of reason, he is ushered into a higher apartment, where he enjoys pleasure and prosperity of all kinds, in the society of the gods: but if he had spent a vicious life, his soul sinks into a noisome abyss, there to dwell in gloomy darkness, and to suffer all sorts of misery. To this doctrine this philosopher adds a description of hell, and of the Elysian fields; and speaks of the rivers in those places, the judges, the Furies, &c., after the manner of Homer, whose notions he copied.—Socrates his master was nearly of the same way of thinking with himself. That philosopher distinguished a threefold state of souls departed. Those who had neither great merit nor enormous vices, inhabited on the confines of Acherusia, where being purified by the waters of the lake, they received the reward of the few virtues they had practised. The souls of the wicked wandered about their tombs, where they were tormented in various ways: after which, having drank of the waters of Lethe, they entered into new bodies, more or less honourable according to their deserts. Lastly, the souls of the virtuous went immediately into the Elysian fields.—Pythagoras believed that the soul, immediately upon its separation from the body, was conducted by Mercury into a place of the purest air, where were the Elysian fields, called by Virgil the *Aerial Regions*. There it was, according to Pythagoras, that the souls of philosophers, of all others the best, became like unto the gods; while those of the wicked were tormented by the Furies without inter-

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mission: but both the one and the other, after a certain space of time, which he calls the time of purification, returned to the earth to animate new bodies. He was the first in Europe, to mention it by the way, who taught publicly the doctrine of the metempsychosis, or the transmigration of souls into new bodies, which he had learnt from the Egyptians among whom he had travelled: but long before him, Orpheus and Homer, who had also borrowed the same doctrine from the Egyptians, had spoken of it in their works.

Sentiments of the poets on the same subject.

The poets distinguish three principles in the constitution of man, his body, his soul, and his ghost. Homer, speaking of Hell in the eleventh book of his Odyssey, says Proserpine had granted Tiresias the privilege of retaining all his understanding after death; that in this dismal state he had eyes so penetrating, as to see into the secrets of futurity, while the other dead were in comparison to him but shades and vain phantoms. But the same Tiresias, addressing Ulysses, fully unfolds this piece of mythology. "Such," says he, "is the condition of all mortals when life quits the body; no more are they fenced with sinews, or clothed with flesh and bones; the gross corporeal frame becomes fuel for the flames when it is relinquished by the spirit; and as for the soul, that subtil aerial vehicle, it flies away like a dream." Here are plainly the three constituent parts above alluded to: the material or terrestrial part of the body, which is reduced to ashes upon the funeral pile; the spirit, or spiritual part of the soul, which returns to heaven, the place of its original; and the subtil, or aerial part of the soul, which flies away like a dream. This subtil body is the material part of the soul, and the understanding is the spiritual part. After death, that is, after the separation of the terrestrial body from the soul, there is another separation of the two parts of the soul. The subtil body, which is the phantom or ghost, that is, the image of the terrestrial body, goes to the infernal regions;

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and the spirit, or spiritual part of the soul, which is the understanding, ascends to heaven. Thus, according to this theology, the souls of men, or rather their shades or phantoms in the form of their earthly body, were in the infernal regions separate from their intellect; unless they had preserved the privilege of retaining with them their intellectual part, as Homer says of the soothsayer Tiresias. It was therefore a settled doctrine of theology in those times of darkness, that after death the material body was resolved into ashes; that the spiritual part of the soul returned to heaven; and that the physical part of the soul, the subtil substance or phantom, went down into the infernal regions.—But the poets are not unanimous as to the time that the souls are to dwell in Hell. Anchises seems to insinuate to his son Æneas, that after a revolution of a thousand years, those who were in the Elysian fields drank of the waters of Lethe, and then went into other bodies, following in some measure the doctrine of the metempsychosis. The case was otherwise with those who were condemned to Tartarus, they being condemned to dwell there forever; as Virgil says of the unhappy Theseus, “There he is fixed eternally to remain.” And the other poets assert the same of Ixion, Tantalus, the Titans, and all the other criminals; though their systems are hardly consistent as to this article. But it is proper to remark that Pythagoras and his disciples seem to have limited the time of those sufferings to a thousand years: this, at least, is the term fixed to the expiations mentioned by Plato in his Republic; and in this he seems to have followed the opinions of those philosophers, as well as Virgil when he says, *mille rotam volvère per annos*.—As to those who were neither in Tartarus, nor in the Elysian fields, but in the vast forests which lay before these two places, such as Dido, Deiphobus, and the rest whom Æneas met, after a certain time of purgation and suffering they were sent into the Elysian fields, where they were numbered with the blessed.

Funeral Ceremonies of the Egyptians, and their Doctrine of the Metempsychosis.

The Greek fables of the infernal regions derived from Egyptian customs,— It remains now for us to show that the Greeks modelled their fables respecting the infernal regions and the Elysian fields, upon the ceremonies performed by the Egyptians at their funerals; and that these were the first inventors of the doctrine of metempsychosis or transmigration of souls.

—according to the authority of Diodorus Siculus. Diodorus Siculus, in speaking of the Egyptian customs in regard to their dead, after telling us, that according to the Egyptians themselves, Orpheus, who had travelled among them, introduced into Greece the whole fable of the infernal regions, thus proceeds: “ The punishment of the wicked in Tartarus, the happiness of the blessed in the Elysian fields, and some other such notions, are evidently borrowed from the funeral rites of the Egyptians. Mercury, the conductor of souls among the Greeks, was formed on the model of a man to whom the ancient Egyptians used to commit the care of the dead body of Apis, to carry it to another, who received it under a mask with three heads like those of Cerberus. Orpheus having communicated the knowledge of this ceremony to the Greeks, Homer applies it in these verses of the Odyssey:

Cylenius now to Pluto’s dreary reign,
Conveys the dead, a lamentable train!
The golden wand that causes sleep to fly,
Or in soft slumbers seals the wakeful eye;
That drives the ghosts to realms of night or day,
Points out the long, uncomfortable way.
* * * * *
And now they reach’d the earth’s remotest ends,
And now the gates where evening sol descends,
And Leuca’s rock, and ocean’s utmost streams,
And now pervade the dusky land of dreams,

And rest at last where souls unbodied dwell
In ever flowering meads of Asphodel.
The empty forms of men inhabit there,
Impassive semblance, images of air!"

—"Now the ocean is the Nile itself, to which the Egyptians gave a name of the same import in their language, with that of the ocean. The gates of the sun are those of the city of Heliopolis; and those happy plains, said to be the mansion of the dead, are literally nothing else but the delightful fields that are on the confines of the lake Acherusia near Memphis, which are diversified with fields and ponds covered with corn or lotus. It is not without foundation that the dead are said to dwell there; for there it is that most of the Egyptian funerals end, when having transported their bodies over the Nile and the lake Acherusia, they are at last deposited in tombs which are arranged under ground in this plain.—The ceremonies used in Egypt to this day are conformable to all that the Greeks say of the infernal regions; such as the boat which transported the bodies; the piece of money that must be given to the ferry-man, whose name is Charon in the Egyptian language; the temple of the gloomy Hecate placed at the entrance of Hell; the gates of Cocytus and Lethe set upon brazen hinges; the other gates, which are those of truth; and the image of Justice without the head. Thus it is as to all the rest, which appear to be nothing else but an exact copy of those funeral obsequies, such as they are actually performed. In the city of Acanthus, which is beyond the Nile, on the side of Libya, about six score stadia from Memphis, there is a cask full of holes, into which three hundred and sixty priests daily pour water from the Nile. Not far from thence the fable of the ass is really executed in a public assembly, where a man twists a long cord of rushes, which is untwisted at the same time by people that are behind him."—The same author, after describing the Egyptian manner of embalming their dead, thus goes on: "When the bo-

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dy is to be interred, the day is first intimated to the judges, then to the family and friends of the deceased. This intimation is given by mentioning the person's name, and saying he is going to pass the lake. Immediately forty judges assemble, and seat themselves in the form of a semicircle, situated on the other side of the lake. Artificers, appointed for the purpose, place upon the lake a boat they have built, which is conducted by a pilot whom the Egyptians call Charon. Before the coffin is put into this boat, the law permits all to come and table their complaints against the dead. If any one convicts him of having led a bad life, the judges pass sentence, and deprive the dead of his intended burial. But if he who enters the accusation fails in the proof, he incurs a severe penalty. When no accuser appears, or when those who have appeared, are themselves convicted of calumny, all the relations lay aside their mourning, and praise the deceased; but without mentioning his pedigree like the Greeks, because all the Egyptians think themselves equally noble. They begin his encomium from his education, then running over the several periods of his life, they extol his piety, his justice, his courage, and pray the infernal gods to receive him into the mansions of the blessed. The whole audience applaud the funeral oration, join new encomiums with it, and congratulate the dead upon being entered upon a peaceful and glorious immortality."—We cannot forbear inserting here the following pertinent remark of our author upon this subject. "The Greeks," says he, "by their fables and fictions, have corrupted the true notions of the recompense of the good, and the punishment of the wicked; and thereby have exposed to the ridicule of libertines, one of the most powerful motives to induce men to live well."

A parallel between those fa- Notwithstanding all the fables invented by the
Greeks upon this subject, yet it is easy to see that

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bles and these the Egyptian system is the grand model which customs.

they have for the most part had in their view.

And though Diodorus Siculus has sufficiently proved this fact, as we have just seen, it may not be unsatisfactory to the reader, to run the parallel somewhat closely between the fables of the one, and the customs practised by the other. First of all, the Charon of the Greeks, that rough and stern ferry-man whom Virgil paints so well, is the same with the Egyptian ferry-man of that name. The Charon of the Greeks is upon the Acheron, waiting to transport the ghosts to the other side of that river; the Egyptians had their Charon fixed upon the banks of the lake Acherusia. That of the Greek poets rigidly exacted a duty from the passengers: that of the Egyptians was so regular and exact therein, that they tell us he would not dispense with it from a king's son. The infernal river was formed by a lake which conveyed its waters thither: the lake Acherusia was an efflux of the Nile. The first nine times surrounded the kingdom of the dead, as we have it in Virgil: the Nile formed in Egypt a vast number of canals. The different mansions which Virgil describes in the infernal regions, especially that of Tartarus, a gloomy dungeon placed in the centre of the earth; are founded upon the different cells and windings of the Labyrinth, the chief of which, according to Herodotus and other ancients were under ground, where they deposited the dead. The sacred crocodiles which the Egyptians nourished in those subterraneous places, suggested the idea of those monsters that were said to be in the kingdom of Pluto, and in the avenues that led thither. Homer says the entry of the infernal regions was upon the banks of the ocean: the Nile is called the ocean by the same poet, and by the Egyptians. The idea of those gates of the sun so celebrated by the poets, is founded only upon what the Greeks had heard of the city of Heliopolis. That of the judges Eacus, Minos, and Rhadamanthus, is evidently founded upon what we have quoted from Diodorus, concerning that se-

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vere scrutiny which was made by the Egyptian priests into the lives and actions of the dead. Those of the infernal rivers were derived from the lake Acherusia, and served to form the Acheron of the poets. Beyond this lake were delightful woods, a charming grove, and a temple consecrated to the black Hecate, with two marshes, Cocytus and Lethe; near this place was likewise a city named Acanthus, where many priests, from we know not what whimsical superstition, poured every day water from the Nile into a vessel full of holes: hence the Elysian fields, the river of oblivion, the Cocytus, and the punishment of the Danaids. Mercury, with his caduceus in his hand, whom Homer makes the conductor of the souls into hell, is only a copy of those who in Egypt had the care of funeral obsequies, and conducted their pompous processions. Add to this that the Styx, another infernal river, was taken from a marsh or river in Egypt, which, according to a work of Seneca quoted by Servius, was called Styx, because it inspired with melancholy those who looked upon it.

The doctrine of metempsychosis also derived from Egypt.

We have already said that the Egyptians were the founders of the doctrine of the metempsychosis, which afterwards diffused itself on one hand into Europe, whither Melampus, Orpheus, Homer, and others introduced it; and penetrated in like manner on the other, into the centre of India where it made such wonderful progress that it prevails there at this day. Herodotus explicitly asserts even that the Egyptians were the first who believed in the immortality of the soul, as well as that they were the inventors of the doctrine of the metempsychosis or the transmigration of souls. Their priests, says this author, teach that the soul does not die with the body, but is received by Amenthes. This Amenthes was a place under ground, much like the hell of the Greek poets. Plutarch, who says this word imports, *that which receives and that which gives*, adds that it was a place in the centre of the earth, and the common receptacle of departed souls.

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As this gulf received them, so it gave them back in like manner; and when they came out of it, they were united to new bodies—first to those of terrestrial animals, then to those of fishes and sea monsters, next to those of birds, and after a circulation of three thousand years among those bodies, they returned to re-animate human bodies, whence they departed again to begin the same revolution; and thus they were immortal. To this opinion, says Herodotus, was owing the care which the Egyptians took in embalming their dead bodies at an infinite expense, as well as in erecting those stately tombs whereon they bestowed such vast sums, while they neglected their houses which they looked upon as temporary inns not worthy of their regard: and this makes Diodorus Siculus say, that the Egyptians were less curious to build houses for the living, than tombs for the dead.

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CHARON AND CERBERUS.

His character and genealogy. CHARON was the grim god to whom the Greeks gave the charge of transporting souls over the river Acheron into the regions of hell. They have preserved to him the same character with that of the Egyptian ferry-man of that name, making him, like his model, rough, choleric, morose, and avaricious; a proof of which is his manner of receiving Æneas, and the little regard he has for the words of that hero, till he sees the golden bough, as it is expressed by Virgil:

“Mortal! whoe’er thou art, in arms array’d,
Stand off, approach not; but at distance say,
Why to these waters dar’st thou bend thy way?
These are the realms of Sleep, the dreadful coasts
Of sable Night, and airy gliding Ghosts.”

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—But as the Greeks would be thought originals in every thing, they invented many fables upon this occasion, and among others composed a genealogy for this god, making him the son of Erebus and Nox or Night, worthy parents of the boat-man of hell. And notwithstanding the sullen and crabbed humour of Charon, without any respect either to dignity, or riches, yet his name denotes *joy, gaiety*, which is hardly to be explained, except by way of contrariety.

Virgil's description of him. The poets have amused themselves in giving different descriptions of this god, but none of them have equalled the inimitable Virgil.

“Lord of the flood, imperious Charon stands;
But rough, begrim’d, and dreadful he appear’d;
Rude and neglected hung his length of beard;
All patch’d and knotted flutters his attire;
His wrathful eye-balls glare with sanguine fire.
Tho’ old, still unimpair’d by years he stood,
And hoary vigour bless’d the surly god.
Himself still ply’d the oars, his canvas spread,
And in his sable bark conveyed the dead.”

His stipend or ferriage not to be dispensed with;— As Charon carried no one over his ferry gratis, there was an established custom of placing a piece of money, called an obolus, under the tongue of the deceased: a custom which was derived from the Egyptians, who gave a toll to the ferry-man for transporting the dead over the lake Acherusia. This custom was universal among the Greeks and Romans; and we know of none that dispensed with it, but the Hermonians, who thought themselves so near hell, that there was no necessity to pay any thing for their passage: but we may add that Charon lost nothing thereby; for if that people did not pay him his dues, the Athenians were so superstitious as to believe that they were obliged to give something more for their kings, in order to distinguish them from the herd

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of vulgar souls; accordingly they put into their mouths no less than three pieces of gold. But when Charon carried over any living person, it was necessary for them first to show him the golden bough of which we have already spoken; and because Hercules was admitted without this passport when he went to deliver Alcestes, as a punishment for his remissness, Charon, as we learn from Servius after Orpheus, was put in prison for a year, though he had received that hero with reluctance and by constraint.

But we may add here, that the ancients were —to which an additional passport was given to the dead.

not content with giving this piece of money as a passport to the regions of the dead; for in order to make their passage more sure, they put into the coffin of the defunct an attestation of his life and morals. This was a kind of pass, the form whereof is preserved to us in these words: "I the undersigned Anicius Sextus, the pontiff, attest that such a one was a person of good life and conversation; let his manes rest in peace:" whereby it appears that to make this attestation the better received in the other world, it was requisite for the pontiff himself to write it. The muscovites even of the present day practise the same custom which originated in Egypt, where an encomium was pronounced upon the defunct on the border of the lake, to keep the judges from being prejudiced by the accusers, as we have it in Diodorus Siculus.

The idea of Cerberus derived from Egypt, and embellished by the story of the serpent of Tenarus—his genealogy.

Though the idea of Cerberus, that famous keeper of the infernal regions, was derived from Egypt, as we have before remarked, where places of burial were kept by mastiffs, yet it has been greatly embellished by the story related of the serpent of Tenarus.—The profound cave of Tenarus was once inhabited by a frightful serpent, or a kind of dragon, which ravaged the confines of the promontory of that name. As this was accounted to be the gate of hell, the poets

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took occasion to say that the dragon was the keeper of those dreary mansions: and this, though nothing but a serpent, was the original according to some, of the famous watch dog of hell, Cerberus. Homer was the first who gave him that appellation; and it is true, that in after times Cerberus was considered to be a dog with three heads, but they never entirely laid aside the idea of the serpent of Tenarus: for instead of hair, his neck was said to be encompassed with snakes; and the three heads were given him only because the nimble motion of a serpent's tongue and head frequently gives the appearance of many, where there is but one. We may add that Aidoneus king of Epirus, having his mines watched by mastiffs, may also have contributed to the fable of Cerberus: and as Hercules, passing through Epirus, delivered Theseus from the captivity of Aidoneus, and perhaps carried off one of his mastiffs, it was feigned that he had chained Cerberus and dragged him out of hell.—But the two principal circumstances in the fable of Cerberus, viz, that he was dragged out of hell by Hercules, and vomited poison as he passed through Thessaly, are thus explained by the most received opinion: first, Hercules having by the command of Eurystheus visited the cave of Tenarus in search of the serpent that there made his abode, captured him, and brought him bound to that king of Mycenæ: secondly, as he was conducted through Thessaly, it was alleged that Cerberus vomited venomous juices which poisoned the herbs, because there were many poisonous plants in that country. And this latter circumstance, to mention it by the way, gave rise to all the fables of the Sorceresses there, who were said by their enchantments to bring the moon down to the earth.—We must not omit that Hesiod has even formed a genealogy for Cerberus, making him the son of Typhon and Echidna. Some authors derive his name from a Greek word which signifies *carnivorous*, or *voracious flesh-eater*.

JUDGES OF HELL.

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SECTION THIRD.

JUDGES OF HELL.

Minos, Rhadamanthus, and Eacus, for their exemplary life, were appointed judges of hell.

THE Greeks, having borrowed the conceptions of their system of the poetical hell from the Egyptians, in appointing judges there after the example of that ancient people, selected those from among their great men, who had lived with the most unblemished integrity; and of this number they found none who better deserved that honour, than Minos, Rhadamanthus, and Eacus. According to Plato, Eacus judged the Europeans; Rhadamanthus judged the Asiatics, among whom were comprehended the Africans; and Minos, as president of the infernal court, decided the abstruse and doubtful cases. All the poets are agreed in this superiority of Minos over his colleagues. Homer represents him with a sceptre in his hand, seated in the midst of the Shades, whose causes are plead before him: and Virgil adds, that he holds in his hand and shakes the fatal urn which contains the lots of departed souls; while the stern Rhadamanthus in Tartarus sees to the execution of the sentences which his brother pronounces. Thus, strictly speaking, Rhadamanthus is there only as a subaltern judge; he prepares the trials, examines and confronts the witnesses, extorts from the guilty a confession of their most secret crimes, and after his brother has passed upon them the fatal judgment, he sees it put in execution.

The notion of this fable derived from Egypt, though it was very ancient in Greece.

Though the Greeks derived their notions of the infernal judges from the Egyptians, yet if we take their words for it, this fable was very ancient among them, as we see repeatedly in Plato. According to ancient tradition, say they, we learn that there was at all times a law established, that men after this life should be judged, in order to be rewarded or punished according to the merit or demerit of their actions. Under

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the reign of Saturn, and in the early part of the reign of Jupiter, this sentence was pronounced just before death; which gave occasion to flagrant iniquities. Princes who had been unjust and cruel, appearing before their judges with all the pomp and apparatus of their power, and producing witnesses who deposed in their favour, because they dreaded their wrath while they were yet living, and the judges dazzled by this pageantry, as well as seduced by false testimony, declared the vicious princes innocent, and decreed them a passport into the happy mansion of the just. In the same proportion did the contrary proceedings happen to the virtuous poor: calumny pursued them even to the last tribunal, and found means to have them condemned as flagitious in the other world. The fable adds, that upon the reiterated complaints and the strong remonstrances that were laid before Jupiter, he changed the form of those judgments, and fixed the time of trial immediately after death. Rhadamanthus and Eacus, sons of Jupiter, were appointed judges, and Minos, another son of that prince, presided over this tribunal to give a final decision in dubious cases. Their court was erected in a place called the *field of truth*, because there falsehoods and calumny had no access. There, princes as soon as they expired, stood forth to view, stripped of all their showy grandeur, in their own proper colours, without guards or attendants, quite speechless, and trembling for themselves after they had made nations to tremble; while the virtuous poor had less fear of injustice.

MINOS.

The descent, accession, and exemplary government of this prince.

Jupiter, or rather Asterius, having ravished Europa the daughter of Agenor, and conveyed her into the island of Crete where he reined, had by her two sons, Minos and Rhadamanthus. After the death of his father Asterius, Minos

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ascended the throne of Crete. This island, little known before the reign of Minos, became from that time very famous; that prince having governed his people with great lenity and justice, and having built several cities, besides making other valuable improvements.

The celebrated laws he composed in a cave, he attributed to Jupiter, to give them authority:—

But nothing so greatly distinguished Minos, as the laws which he gave to the Cretans, since they have always given him the reputation of being one of the greatest legislators of antiquity. To give the greater authority to his laws, he retired into a cave* in Crete, where he feigned that Jupiter his father dictated them to him; which makes Homer give him the title of Jupiter's disciple; and for the same reason, the cave into which this wise prince retired, was afterwards called Jupiter's cave.—Strabo, after Ephorus, will have it that Minos dwelt nine years in retirement in this cave; and that learned author quotes in proof of this opinion the testimony of Homer: but the passage wherein that poet speaks of this circumstance is variously interpreted by those who have copied it. In the first place, it may signify, as this historian understands it, that Minos was the disciple of Jupiter during the space of nine years successively; or, as Nicolas of Damas has transcribed it, that Minos, who reigned nine years, was Jupiter's disciple; or, lastly, as Plato interprets it, that this prince went every ninth year to hear Jupiter's lessons.

—a similar method pursued by all ancient lawgivers

All the other law-givers of antiquity, to mention it by the way, adopted the same method to gain authority to their laws. Mnevis, king of Egypt, attributed his to Mercury or Trismegistus; Zamolxis, the Thracian legislator, to the goddess Vesta; Zorcaster, to his *Genius*; Numa Pompilius, to the nymph Egeira, whom he consult-

* Maximus Tyrius is of opinion that this cave was in mount Ida.

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ed in the forest of Aricia; Pythagoras reported that he went into the kingdom of Pluto; Epimenides again, that he had slept fifty years in a cave in Crete; and Moses, whom the rest undoubtedly took for their model, received the tables of the covenant from God upon mount Sinai, with such pomp and solemnity, that the tradition thereof had spread among all nations.

The high estimation in which his laws were held by the ancients.

All antiquity bears testimony of the highest esteem for the laws of Minos: Plato, Aristotle, Diodorus, Pausanias, Plutarch, and several others, have very much enlarged upon this subject. Lycurgus travelled to Crete on purpose to collect these laws, and gave them to the Lacedemonians: and we may judge by the wise policy of that people, by their conquests, and the great reputation they acquired, of the equity as well as good policy of those laws which he adopted or took for his model. We may add further that Josephus, as great a lover as he was of his own nation, admits that Minos is the only one of all the ancient law-givers who deserves to be compared with Moses. And if we believe Huetius, Minos was the same with Moses himself. But the parallel which that learned prelate runs between these two legislators in order to identify them, will scarcely convince one who is not otherwise predisposed to believe it; for, with all due respect to such high authority, the testimony of all antiquity is too decisive, to permit us to doubt that there was another Minos than the Jewish law-giver. It is very probable however, that Minos had heard of Moses, as his mother was a Phenician, and many persons came from that country to settle in Crete, among whom was Athymnus, the brother of Europa, who according to Solinus, was worshipped as a god at Gortys after his death. Perhaps this prince often conversed with his nephew about the laws and policy which Moses had established among the Jews; and even assisted him in compiling his body of laws, and was therefore advanced to divine honours.

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His epitaph being mutilated, was taken for that of Jupiter.

Minos, after having governed his subjects with a mild and equitable sway, died in Crete, where he was interred, and had this epitaph put upon his tomb: *Minois F. Jovis Sepulcrum*. But in process of time the name of Minos, and the *F.* denoting *filius*, were defaced; and there remained only the two last words of the epitaph, *Jovis Sepulcrum*, the Cretans reported that this was the tomb of Jupiter. Nor was it by the injury of time or any accident that this inscription was mutilated, but by the duplicity of the Cretans, as the scholiast upon Callimachus has remarked, from a vain wish to boast of possessing the tomb of the father of the gods, whom they pretended to have brought up in his infancy.—It is not to be wondered at that a prince who had been so just in his life, should have received divine honours after his death; accordingly, the poets, whose province it was to dispose of the affairs of the other world, very appropriately established him the supreme judge of Pluto's court.

RHADAMANTHUS.

Who Rhadamanthus was, and for what distinguished

Rhadamanthus, if we may believe Apollodorus, Plato, Diodorus, St. Augustine, and almost all the ancients, though some of them are not agreed to it, was the brother of Minos, whom he assisted in composing his laws, and in putting them in execution. He was a prince of eminent virtue, the most sober and moderate man of his time. He settled in one of the islands of the Archipelago, in his brother's dominions; whether, as some authors allege, because Minos, jealous of his reputation, had obliged him to quit the island of Crete; or rather that he gave him that dependency in order to propagate the knowledge of his laws in Asia. Diodorus informs us that he made several conquests in the neighbouring islands, not so much by force of arms, as by the lenity of his administration, which induced several people to sub-

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mit voluntarily to his government. It was this love of justice which made him be ranked by the poets among the judges of hell.

There were several princes of this name.

We have said all the ancients were not agreed that Rhadamanthus was the brother of Minos.

Some of them make him only Minos's secretary; probably founding their opinion upon what Plato says, that this prince had made use of Rhadamanthus in digesting his body of laws. Strabo too, informs us that Minos formed himself upon the model of Rhadamanthus, who had lived long before him, had given laws to Crete, and built several cities there. This perhaps is the same of whom Pausanias speaks, who, according to the poet Cyneton, was the son of Vulcan, the grandson of Talus, and the great grandson of Ceres. Loerquer again is of opinion that the prince of this name who reigned in Asia Minor was not the brother of Minos, and he censures Diodorus and Plato for making him to have come from Crete. The same author acknowledges a second Rhadamanthus, brother to Minos II. and all this only proves that there were several persons of this name.

EACUS.

The fable of Bacchus's birth, &c.

Eacus was the son of Jupiter and Egina, the daughter of Asopus king of Beotia. This prince, to avenge the disgrace which Jupiter, that is a king of Arcadia who bore this name, had brought upon his daughter, raised against him a powerful army, gave him battle, and defeated him, as we learn from Theodotus. But, because it was usual in ancient times to intermix fable with history, those who wrote this account said, the river Asopus had with his streams made war upon Jupiter, and that he transformed himself into fire and thunder-struck Asopus; a hyperbolical expression founded partly upon history and partly upon the situation of that river, which flows in a country that abounds with sulphur. To this fa-

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ble another was added importing that Jupiter, to save his mistress from the vengeance of her father, who made strict search for her, transformed her into an island; which alludes to his concealing her in an island of the Saronic gulf, called Egina. It was there that Eacus was born, the most equitable prince of his time, which character procured him a place among the judges of hell, as has been said.

Other fables
respecting this
prince explained.

The history of Eacus has been greatly distorted by fables. A pestilence having laid waste his dominions, it was alleged that Juno, to be avenged of her rival, had inflicted that calamity upon the subjects of this prince, whom Egina had by Jupiter; the explanation of which is, that this goddess was often taken for the *air*, from whose bad qualities pestilence and many other epidemical distempers arise. Eacus seeing most of his subjects cut off by this plague, prayed Jupiter to avert the calamity; accordingly, Ovid says, Eacus saw in a dream, a great swarm of pismires come from the roots of an old oak, which were transformed into men, and that on the next morning this prince received advice that his dominions were better peopled than they had been before; a fiction founded merely upon the equivocation of the name of the Myrmidons, a people of Thessary, also subjects of Eacus, which resembles the name of pismires as they are called in Greek.—Thus much we thought it proper to state respecting Minos, Rhadamanthus, and Eacus individually, that the reader might have a little further insight into their history, than could be derived from viewing them only as judges of the infernal regions.

SEC. IV.

PLUTO.

SECTION FOURTH.

PLUTO.

His descent, inheritance, and vocations.

PLUTO, the son of Saturn and Rhea, was the youngest of the three Titan brothers, who escaped the cruelty of their father.—We have already said that in the division of the world hell was his lot, that is, Italy, and afterwards Spain. Diodorus Siculus says, that the fable of the Greeks having given that prince hell for his lot, arose from his being the first who founded the custom of burying the dead, of transferring them into sepulchres, and of bestowing other honours upon them, which before his time had been neglected. But what probability is there that duties so natural would be overlooked till the time of Pluto? It is much more probable that he was reckoned the king of hell, because he lived in a very low country in respect to Greece, where Jupiter had fixed his empire; and the following are the true foundations of a history which has been so much disguised. Pluto having retired to the extremity of Spain, zealously applied himself to the working of gold and silver mines, which were very common, especially on the side of Cadiz, where he fixed his residence. Upon this it is proper to remark, that though Spain is not reckoned at this day a country fertile in mines, yet the ancients speak of it as a country where were many mines of gold and silver: they tell us even by a kind of hyperbole, that its mountains and hills were almost all gold; that near to Tartarus* was a mountain of silver. Aristotle informs us that the first Phenicians who landed there, found so great a quantity of gold and silver, that they made their anchors of those precious metals. The author of the book of Maccabees speaking of

* The river Betis, now called Gaudalquivir, formed of old its mouth a small island called Tartesus, which had a city of the same name: this was the Tartesus of the ancients, whence Tartarus was derived.

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the Romans, says that they, by the conquest of Spain, made themselves masters of the mines of gold and silver that were in that country. Silius the poet calls Spain a country fertile in gold. This doubtless is what induced Pluto, who was ingenious in that kind of work, to fix his residence about Tartesus; and this is also what made him pass for the god of riches, and go under the name of Pluto, instead of that of Agesilaus which he had before; which has frequently made him be confounded with Plutus the god of riches, whom we shall speak of in the sequel. Besides the low situation of Pluto's kingdom in respect to Greece, which made him pass for the god of hell, as he commonly employed labourers in the mines, who are obliged to rake afar into the bowels of the earth, and in a manner, as far as hell and the gloomy mansions of the manes, in search of hidden treasures, hence he was said to dwell in the centre of the earth. Add to this that they who work in the mines, commonly die there; wherefore Pluto was reckoned the king of the dead; and the very name which he bore, Dis or Ades, signified *death, destruction*. Moreover, the ocean upon whose coast he reigned was accounted to be a place overwhelmed with darkness; and this is the foundation of most of the fables that were invented afterwards concerning Pluto and his realms of darkness.

His several names refer to his title of God of the dead.

Pluto was especially worshipped at Cadiz, under the name of Death, as Philostratus remarks; and what renders it still more probable is, that the Phenicians, whose language was established at Cadiz with the colonies which Hercules had planted there, also called this god by the name of Muth, which in their language signified *death*. Indeed, all the names given him in the several countries where he was worshipped, have a reference to his title of *god of the dead*. The Latins called him Summanus; and the Sabines called him Soranus, a word which has an affinity to *coffin*. Bochart after Sanchoniathon calls him Argus; and others Febru-

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us, as much as to say *god of the manes*. Finally, he was called the *infernal Jupiter*, to whom the thunder that happens by night is attributed.

The sacrifices
that were offered
to him.

The offering of black victims to Pluto was common with all the infernal divinities. Ditches were dug about the altars, and the principal ceremony consisted in pouring into them the blood of the victims, as if they thought it necessary for it to penetrate to the kingdom of that god.—Whatever was of bad presage was especially consecrated to Pluto; for which reason the Romans dedicated to him the second month in the year, the number two being regarded of all numbers as the most unlucky, denoting the bad principle and consequently disorder and confusion, according to a notion diffused though all Italy from the time of Pythagoras. Plato, the divine Plato, tinctured with the doctrine of Pythagoras, compared this number to Diana, always barren, and consequently despised.

The manner of
representing him.

We have but few monuments of Pluto. In some of those which time has preserved, he is represented with keys in his hand, to signify that this god rules over a kingdom whence there is no return: and the sacrifices of black victims that were offered him, have the same allusion. He was generally represented, however, with a sceptre or staff which has two prongs, to distinguish it from Neptune's trident which had three. We find him likewise seated on a throne holding a sceptre in his left hand, and with his right offering Cerberus, apparently something to eat. Sometimes he has a calathus upon his head, because Serapis, whose symbol the calathus was, held the same rank among the Egyptian gods, as Pluto did among those of the Greeks.

The account of
the rape of Pro-
serpine deferred
to the next article.

Pluto, though retired to the utmost extremity of Spain, had intelligence of the beauty of Proserpine, the daughter of Dio or Ceres, queen of Sicily, and resolved, according to a very com-

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mon practice in those times, to commit a rape upon her: perhaps too, having solicited her in marriage, this young princess would not consent to quit her mother for a climate that was looked upon as the extremity of the world; and other princesses had probably been of the same way of thinking, which doubtless gave the poets a pretext to say that this god had complained heavily, that though he was the brother of Jupiter, and the richest prince in the world, nobody would marry him: wherefore, to redress himself, he resolved to carry off Proserpine the daughter of Ceres. — Though Ceres is one of the terrestrial deities, we shall speak of her in this place, on account of the great connexion between her history and the rape of Proserpine, which we shall give under the same head: and when treating of the terrestrial deities, we shall refer to this place for the account of Ceres, to avoid repetition.

SECTION FIFTH.

CERES AND PROSERPINE.

Ceres, a queen of Sicily, why worshipped as goddess of corn and of the earth.

CERES, otherwise called Dio, was an ancient queen of Sicily. Her reign was famed for the care she took in teaching her people the art of agriculture: she also established several laws concerning policy, and the property of lands, that every one might reap the fruits of his labour without molestation. "It was impossible, says Diodorus Siculus, that she could have made her subjects two better presents, than to supply them with the necessities of life, and to teach them to live virtuously." Hence this queen came to be worshipped as the goddess of corn and of the earth. It is proper to remark however, that Ceres taught agriculture to the Greeks only; for the Egyptians, the Chaldeans, and several other people practised this art long before: it is even prob-

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able that agriculture was not entirely unknown in Sicily and Greece till the time of Ceres, where it was only improved by that famous queen.

She visits Eleusis in Attica, to propagate the art of agriculture:—

In consequence of the neglect of agriculture during her search for her daughter when she was carried off by Pluto, a famine ensued; which she set about to repair after she had procured the decree of Jupiter for the release of the captive princess. As Attica had been more distressed by this calamity than other countries, she went first to Eleusis, where she informed Triptolemus of all that concerned agriculture, and lent him her chariot to travel through the world to teach its inhabitants so necessary an art. Triptolemus having traversed Europe and Asia, arrived in Scythia at the court of Lyncus. This tyrant, jealous of the preference which the goddess had given to that prince, formed a scheme to assassinate him; but just as he was about to put it in execution with his own hands, he was transformed into a lynx, an animal which was the symbol of cruelty among the ancients.

—but of all countries, Sicily was the most honoured by her favors.

Diodorus Siculus, who was well informed in the antiquities of his own country, says, that of all the countries on the earth, Sicily had been the most honoured by the favours of Ceres, and that there this goddess had fixed her ordinary residence. “The Sicilians, says he, held by tradition from their ancestors, that their island is consecrated to Ceres and her daughter Proserpine. Some poets have written, continues he, that at the marriage of that princess with Pluto, Jupiter gave them Sicily as a nuptial present: and the historians who are accounted the most faithful, say it was in Sicily that Ceres and Proserpine showed themselves to men the first time, and that this island was the first place in the world where corn grew. Homer, the most celebrated of the poets has also followed this tradition, when he says, speaking of Sicily;

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The soil untill'd a ready harvest yields,
 With wheat and barley wave the golden fields,
 Spontaneous wines from weighty clusters pour,
 And Jove descends in each prolific shower,

—Accordingly we see still in the Æeontine territory and several other parts of Sicily wild wheat springing up spontaneously.”

The worship of
 Ceres and Proser-
 pine in Sicily and
 Greece.

This author proceeds to give a description of the fields of Enna where Proserpine was carried off; and adds, that the Syracusans have a custom of offering oblations every year, each according to his ability, near the fountain Cyane, which Pluto made to spring out of the earth when he there opened a way for himself and Proserpine with a blow of his trident, and that after those private sacrifices they made a public offering of bulls, whose blood they shed over the same fountain.—Again, continues Diodorus, the Sicilians, besides the annual sacrifices which they performed at the fountain of Cyane, instituted festivals in honour of Ceres and Proserpine, which they celebrated in a manner suitable to a people on whom those goddesses had conferred so many distinguished marks of their favour. These feasts they dispose in different seasons of the year, in allusion to the different stages of seeding and gathering the corn. The latter endures six days, with a magnificent and splendid apparatus. It is also usual, says he while this feast continues, to converse in a loose and wanton manner, because such conversation had been used to divert Ceres from her affliction for the loss of her daughter.—As Attica, says the same author, was, next to Sicily, most distinguished for the favours of Ceres, the Athenians instituted in her honour not only sacrifices, but also the Eleusinian mysteries, which became venerable both for their sanctity and antiquity: we shall give a brief account of them at the conclusion of this article.

The fable of
 Pluto's rape of
 Proserpine;—

Though we are told at one time that Pluto premeditated a rape upon his niece Proserpine, the daughter of his brother Jupiter and Ceres,

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yet from the tenour of another part of the fable it would seem to be a mere casualty that he met with her on the following occasion. Being terrified even in the bottom of hell, by the earthquakes of Sicily, produced by the efforts which Typhon used to shake off the oppressive load of mount Etna, under which he was buried, that god resolved to visit this country to see if there was not some chasm made by those earthquakes which might penetrate even into his kingdom, whereby the affrighted ghosts might see the light of day. Having examined all narrowly, Pluto stopped upon mount Eryx, near which Ceres had her ordinary residence, in a delightful place called Enna, that is *charming fountain*, in the vicinity of which were beautiful meadows watered with perpetual springs. Her only daughter was walking one day in those charming meadows; gathering flowers with some virgins of her retinue, and the Syrens who accompanied them: Pluto saw her, fell in love with her, caught her in his arms, and in an instant mounting his chariot drawn by four horses, pursued his way directly to hell, notwithstanding the wise remonstrances of Minerva, who endeavoured in vain to dissuade him from this design. Arrived near Syracuse, he met on the borders of the lake in its vicinity the nymph Cyane, who reproached him for his violence and was going to stop his chariot, but Pluto with a blow of his sceptre opened a passage for himself in the earth, which lead him directly to his kingdom. The nymph abandoned to despair, melts into tears and is transformed into a fountain of the same name.

—and the travels
of Ceres in search
of them.

In the mean while, Ceres being apprised of what had befallen her daughter, wanders over sea and land in quest of her; and when she had travelled all day, she lighted a torch to continue her search by night. One day when she was quite spent with fatigue, she stopt at the hut of an old woman named Baubo, to quench her thirst. The good woman having presented her with a draught, the goddess swallowed it so greedily, that a child who was in the cottage

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fell to laughing, at which indiscretion Ceres was so provoked that she threw upon the child what remained in the vase, and forthwith transformed it into a lizard. Ceres, upon her departure came near the lake of Syracuse, and perceiving her daughter's veil floating upon the water, she judged that her ravishers must have made their escape that way. But she could have got no further intelligence of them, except for Arethusa, a nymph of a fountain of the same name, whose waters flowing under the sea from Elis into Sicily, pass in the confines of the Styx. This nymph informed the afflicted goddess that she had seen Proserpine in the infernal regions, and that she had been carried off by Pluto; adding as an abatement to her grief, that her daughter was a queen and the spouse of the god of hell. Arethusa entreated her at the same time not to carry further her resentment against the earth, (which had become barren since she had denied to it her precious gifts) as it was not guilty of the rape of her daughter. Upon this intelligence Ceres mounts her chariot, traverses the immense regions of the air, and arriving at Olympus, prostrates herself at the foot of Jupiter's throne, and entreats him to command the release of her daughter, who was also his. Jupiter having intimated to her that Pluto was not a disadvantageous match for Proserpine, promises her however, that she should be restored, provided she had maintained a strict abstinence since she had been in hell; but if she had ate the least thing, Destiny opposed her return. This decision was satisfactory to Ceres, who did not foresee the fatal consequences of Jupiter's reservation. For Proserpine, walking in the gardens of the Elysian fields, had plucked a pomegranate, whereof she had eaten. Ascalaphus who was the only one that had seen her eat the pomegranate, made his court to his master Pluto by lodging the information. Jupiter however compromised the matter, and so modified his decree as to order Proserpine to remain six months of the year with her husband, and the other six months with her mother.—The indiscretion of Ascalaphus cost

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him dear, since Proserpine sprinkled him with the water of the Styx, and transformed him into an owl.—Thus Ovid, and after him, Claudian in his fine poem upon the rape of Proserpine, relate this adventure: and what is singular in the matter, the historians agree with the poets, at least generally speaking. Strabo mentions the meadows of Enna where Proserpine was carried off; and Cicero, who seems to take the fact for granted, has left a description of those fields equally elegant and ornamented.

Some explain this fable by allegory, others by history, all of which are probably erroneous.

Notwithstanding all these testimonies, most mythologists look upon the rape of Proserpine to be only an allegory which has an obvious relation to agriculture. Thus according to them, the division which Jupiter makes of the time that this goddess was to stay with her husband and her mother, means no more, than that the grain after having laid six months in the earth, shoots up above its surface, grows, and ripens through the balance of the year. And as Sanchoniathon informs us that Proserpine, the daughter of Saturn, died very young, so the fable may be allegorised yet in another manner, by saying she was carried off by Pluto, because the name of that god among the Phenicians is Muth, which signifies *death*.—However, ingenious authors, relying on the testimony of Diodorus Siculus, refer this event to history; and of these, Don Pezron and M. le Clerc have supported this opinion with most plausibility. “Pluto, says the former, though retired to the extremity of Spain, which fell to his lot, yet had information of the beauty of Proserpine his niece; and having sent one of his captains to Sicily upon the occasion, he found her with few attendants, seized upon her without resistance, put her into a chariot, and carried her to the borders of the sea near Syracuse, whence she was embarked and conducted to Spain. As we ascribe to the commanding officer what is done by his orders, so it was said that Pluto himself had carried off Proserpine. We may further add that he had used

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violence, because, after having made proposals of marriage to her daughter, Ceres had given him a denial: and thus is verified what we are told by the poets, namely, that this god had often complained, that though he was Jupiter's brother, and the richest prince in the world, he had not been able to obtain a proper match. Besides, rapes were very common in those times, especially when the parents refuse those who solicited their daughters in marriage.—M. le Clerc in explaining this fable says it was not Pluto who carried off Proserpine, but Aidoneus the king of Epirus. As Aidoneus employed labourers in his mines, and as in the way to his country it was necessary to cross a river named Acheron, this prince was often confounded with Pluto. Epirus, which was a very low country with respect to the rest of Greece, was often taken for hell itself; and we know that Theseus's travels, and after him those of Hercules into that country, were looked upon as journeys into hell. These things being promised, that author goes on to prove that Ceres or Dio reigned in Sicily at the same time that Aidoneus governed Epirus. M. le Clerc however, distinguishes two Aidoneuses, the one cotemporary with Abraham or Isaac, and the other with Theseus; and he says it was in the time of the latter that Proserpine was carried off; whereas he should rather have attributed this adventure to the former, as this Aidoneus reigned in Epirus in the time of Theseus and Pyrrhus, about fifty years before the siege of Troy, while the Titan prince who went by the name of Pluto, reigned several ages before, and therefore might have been confounded with, or have been actually the same as the former Aidoneus. But we will not insist upon this, as it is not improbable that all these explanations are no better themselves than so many new fables.

It probably arose from introducing the worship of Isis on the occa-

Several chronologists, and particularly the celebrated sir Isaac Newton, relying upon the authority of the Greek writers, endeavour to fix

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sion of a famine, the time when Ceres lived: they determine the
date of her expedition from Sicily to Attica; speak of the year of her death, and of the worship that was paid her not long after. But notwithstanding these authorities, it is probable that the Greeks derived their notions of Ceres from the Isis of the Egyptians, with all the circumstances of the foregoing fable, in the manner we shall now relate. We are unquestionably certain that almost all the gods of the Greeks and their worship, came from the eastern countries, and principally from Egypt, with the colonies that peopled Greece at different times; and if there are any of them about whose transportation we may be certain, it is Bacchus or Osiris, and Ceres or Isis; what therefore had given rise to the fable is this: Greece, under the reign of Erectheus, was distressed with a severe famine, as we learn from Diodorus Siculus; Ovid, too, gives an ample and beautiful description of this famine. The Athenians, whose soil was not very fertile, were more distressed by it than their neighbours. Erectheus on this occasion, sent into Egypt for corn, and those whom he had sent, brought with them, besides the corn they had bought, the worship of the Egyptian goddess who presided over agriculture. The calamities which the Greeks had lately suffered, and the dread of being again afflicted by the like, made them embrace without reluctance the mysteries of a goddess who was thought to have power to secure them from it; and that goddess was Isis. Triptolemus at the same time received that worship at Eleusis, and even condescended to be the first priest of Ceres or Isis, and assisted in teaching his neighbours the mysteries which he had now learnt. Sicily had embraced the mysteries of that goddess some time before, and this was the reason of its being said that Ceres had come from Sicily to Attica or Eleusis. They added that her daughter had been ravished, because the corn and fruits which her name indicates, had ceased sometime to yield subsis-

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tence. It was also said that Pluto had carried her to hell, because she had not yielded those fruits as usual; in fine, that Jupiter had decided the quarrel between Ceres and Pluto, because by the prolific effects of rain, the earth was again covered with abundant harvests. Here then, we see the foundation of this fable, is, the introduction of the mysteries of Ceres or Isis into Sicily and Greece: and in addition to this, Herodotus positively says that the Thesmophoria, one of the principal feasts of Ceres, was introduced from Egypt into Greece by the daughters of Danaus. Moreover, some famous poet, whose name is defaced in the fourteenth Æra of the Arundel Marbles, celebrated this event in a poem, as we are told in that Æra: upon which we may remark, first, that this poem, which Ovid had undoubtedly read, was composed ten years after the arrival of Ceres; secondly, that the author of the chronicle of these Marbles considers the rape of Proserpine as a fable, and likewise Ceres's travels, together with the other circumstances intermixed with it; which undoubtedly imports that the poet whom he speaks of in that place, had extremely disguised the history of the translation of the worship of Ceres into Attica. —If however, there are learned men who, with Diodorus Siculus, are inclined to maintain that there really was a queen by the name of Ceres in Sicily, who gave laws on agriculture, we may for their satisfaction suppose, that she, having lost her daughter, and come to Attica in quest of her, taught Triptolemus the mysteries of Isis; and that the Greeks having placed her afterwards among the gods, her worship came to be confounded with that of Isis the goddess of the Egyptians.

Other fables connected with this, explained. Those who maintain that Proserpine was really stolen by Pluto, say that Ascalaphus was one of that prince's courtiers, who having advised his master to the rape of Proserpine, did all in his power to defeat Ceres's negotiations, and hinder her daughter from being given back; and that Proserpine afterwards put him to death;

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which gave rise to the fable of his transformation into an owl; a metaphor that represents to us an odious person, as he had rendered himself to that princess by his indiscretion.—Ovid says that the nymph Cyane having reproached Pluto for the violence he offered to Proserpine, was changed by that god into a fountain; a fiction which has no other foundation, than that it was near this fountain which runs in the confines of Syracuse, where Pluto's emissaries embarked.—This poet also mentions the Syrens who accompanied Proserpine at the time that she was carried off, and feigns that they obtained from the gods the power to change themselves into birds, that they might go in quest of her; probably because the Syrens, who inhabited upon the coasts of Italy near to Sicily, having learnt the misfortune which had befallen that princess, fitted out a ship to go in search of her.—The fable of the fountain Arethusa, and of the amours of the river Alpheus her lover who crossed so many countries to visit his mistress, is founded, according to the learned Bochart, only upon a quibble in the language of the first inhabitants of this island. The Phenicians who settled there having found that fountain encompassed with willows, called it *Alphaga*, which signifies the fountain of willows; while others gave it the name of *Arith*, which signifies a stream. The Greeks who arrived there sometime after, not understanding the meaning of these two words, and calling in mind their *Alpheus* which runs in Elis, imagined that because the first name of the fountain was nearly the same with that of the river, Alpheus must have passed through the sea into Sicily. The notion appeared ingenious to some of the wits of that age, who, amplifying the idea, thereupon composed the romance of the amours of the river-god and the nymph Arethusa; the latter of whom, they would feign, was transformed into a fountain by Diana, who opened a secret passage under the earth and under the sea, to avoid the pursuit of the former; whereupon Alpheus immediately assumed the form of a river and accompanied Are-

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thusa under the sea, to mingle his streams with hers in Sicily. Most of the ancient historians have been deluded by this fable, since they have seriously advanced that the river Alpheus passed through the sea, and came into Sicily to flow near the fountain Arethusa. This fable must even have been well supported, since the oracle of Delphos ordering Archias to go and plant a colony of Corinthians at Syracuse, the priestess expressed herself in these terms: "Go into that isle where the river Alpheus mingles his waters with those of the beautiful Arethusa." And Pausanias, who regards the story of the amours of Alpheus and Arethusa as a fable, influenced by the authority of so express an oracle, dares not deny but that this river runs through the sea, though he cannot see the possibility of the thing.—As the famous Triptolemus, son of Ceres and Neera, gave Ceres the best entertainment on her arrival in Attica when she was in search of her daughter, hence arose the fable that this goddess had taught him the art of agriculture, and sent him in her chariot drawn by winged dragons, to propagate through all the world an art so necessary to mankind: and the hazard which he run in his travels undoubtedly gave rise to the fable of Lyncus, whose cruelty they figured by transforming him into a Lynx, to prevent his putting Triptolemus to death.—Finally, though we are persuaded that the fables now explained, have no other foundation but the introduction of the worship of Ceres or Isis into Greece, yet it is proper to mention here, what we learn from a fragment of Stobæus, where it is said that Erectheus, who being at war with the Eleusinians, was told by the oracle that he should be victorious if he sacrificed his daughter Proserpine; which if true, may have given rise to the fable.

Her representation, and worship.

Ceres appears commonly upon ancient monuments like a pregnant woman. She is crowned with ears of corn, and holds in her hand a branch of poppy; which latter circumstance alludes to what we are told

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by some of the ancients, that upon Ceres's arrival in Greece, some grains of poppy were given her to compose her to sleep, which she had not enjoyed since the rape of her daughter; besides, that this plant is very fertile.—To this goddess the first fruits were offered, and her usual victim was the sow, because that animal is very pernicious to corn fields. At her sacrifices, instead of flowers, they used crowns of myrtle or narcissus, in allusion to the mourning dress she wore after Proserpine's unlucky adventure: and on these occasions, the Sicilians in imitation of their queen when in search of her daughter, ran up and down in the night, with torches in their hands, which was one of the principal ceremonies of her festivals.

Several festivals
of Ceres in Sicily
and Greece.

The Sicilians, in gratitude for their obligations to this goddess, founded festivals and mysteries to perpetuate the memory of her valuable services. The times of celebrating these festivals being about the season for sowing their corn, and just before harvest, point out the reason of their institution. Both these festivals were celebrated with a great deal of solemnity; and Diodorus informs us that they represented the ancient mode of living before the invention of agriculture.—The inhabitants of Attica also, affected with a deep sense of gratitude for the services of Ceres, distinguished themselves likewise by the many feasts they instituted to her honour. The first was called Proerosia, because it was celebrated just before the time of sowing and tilling; and on this occasion the goddess was also called Proerosia, according to the custom of the ancients, to give their gods as many names as they had festivals and temples. The second, which was celebrated about the middle of October, was called Thesmophoria, that is, the feast of the legislatress: it lasted five days, and two women born in lawful wedlock, were chosen every day to preside therein: they bore upon their heads the books of the laws of Ceres, and sung hymns in her praise: they lived in a very reserved and aus-

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tere manner, remote from the company of men; abstaining especially from pomegranates, which had been so fatal to the daughter of that goddess: lastly, they performed sacrifices in secret, the ceremonies whereof were not allowed to be divulged; and concluded with a sacrifice of *atonement*, to expiate the faults they might have committed during the solemnity. The third, which was celebrated in the month of December, was called *Aloa*, from *alos* which signifies *a barn floor*, because they used to thrash the corn in their barns during that month.

But the most solemn of all the festivals of
 The Eleusinian Ceres was celebrated at Eleusis, in the month
 mysteries. of August, called, by way of preeminence, the

Eleusinian mysteries. Indeed, these were the greatest mysteries of Greece, into which every body was desirous to be initiated. These mysteries represented the history of Ceres, her laws, and the improvements she had made in agriculture; the memory of all which circumstances was kept up by particular ceremonies: thus the solemnities of this festival comprehended the motives of all the rest. Secrecy therein was especially enjoined with great strictness, not so much to conceal their abominations, as to withhold the true history of Ceres and her daughter from the public, lest the knowledge that these goddesses had only been mortal women should render their worship contemptible; which is the opinion of M. le Clerc after Meursius and some of the ancients. It is particularly favoured by Cicero, when he insinuates that it was the *humanity* of Ceres and her daughter, their places of interment, and several other things of that nature, which they concealed with so much care. In the mean time, the initiated were allowed to converse together upon these matters, which made the secret the less uneasy to them.—The mysteries were of two sorts, the greater and the lesser. Though Triptolemus had appointed that strangers should not be capable of being initiated into the great mysteries, yet Hercules, to whom they durst refuse no-

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thing, having demanded to be admitted to them, they instituted the lesser mysteries on his account; which were afterwards celebrated at Argra near Athens. These lesser mysteries served in future as a preparation for the greater ones, which were celebrated at Eleusis. Thus, after having passed through a great many trials, the candidate for initiation was *mystes*; that is, qualified to be initiated into the greater mysteries, and to become *epoptes*, or witness of the most sacred mysteries: nor was this procured till after a lapse of five years probation; during which time he might enter the vestibule of the temple, but not into the sanctuary; and even when he was *epoptes*, and enjoyed that privilege, there were still many things the knowledge of which was reserved for the priests alone.—But before we speak more particularly of the initiated, we will say something of those priests who officiated in these festivals. The first was called Hierophantes or Mystagagos, that is, the man who shows the sacred things; whose name the initiated were not permitted to mention to the profane. He was to be an Athenian of the family of Eumolpidæ, of a certain age, with other qualifications prescribed by law, and especially to maintain a perpetual continence. The second was called Daduchus, or torch-bearer. The third was the sacred herald. The fourth was a minister of the altar: he was a young man who put up prayers in the behalf of the assembly, and was subject to the superior ministers. Besides these four ministers, there were two prophets to perform the ceremonies of the sacrifices; and five delegates to see that all things were performed in order.—When the candidate was initiated, he was introduced by night into the temple, after having his hands washed at the entrance, and a crown of myrtle put upon his head. Then they opened a small box wherein were kept the laws of Ceres, and the ceremonies of her mysteries, which they gave him to read and to transcribe. A slight repast in memory of that which Ceres got from Baubo, succeeded this ceremony. After this, the *mystes* entered

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into the sanctuary, over which the priests drew a veil, and then all was enveloped in darkness in the twinkling of an eye. A bright light presently succeeded, and exhibited to view, the statue of Ceres magnificently adorned; and while they were attentively considering it, the light again disappeared, and all was once more wrapped in profound darkness. The peals of thunder that were now heard to break in the midst of the sanctuary, the lightning that flashed from every quarter, and a thousand monstrous figures that appeared on all sides, filled the initiated with horror and consternation. But the next moment a calm succeeded, and there appeared in broad daylight, a charming meadow, where all came to dance and mix merrily together. And this scene appeared the more agreeable, when nothing but doleful and hideous objects had just vanished. There it was that amidst jollity and mirth all the secrets of the *mysteries* were revealed; and there, according to some authors, the most unbounded licentiousness prevailed; to which Tertullian added, that they there carried the phallus of the Egyptians in procession, besides performing other obscenities. But after all, we know not well what passed there, these mysteries having been long kept an impenetrable secret; nor would they ever have been brought to light in any degree, but for some libertines who got themselves initiated on purpose to divulge them. The purifications and oblations there practised, however, would make one imagine they were not so dissolute as some authors have alleged; unless we suppose that the abuses which the fathers of the church speak of, were not in the primitive institution, but had insinuated into them afterwards. The night being spent in these ceremonies, the priest dismissed the assembly with some barbarous words, which show that these mysteries had been instituted by people who spoke another language, being probably the Egyptian mysteries of Isis, as we have already said.—The feast of initiation lasted nine days. The first day, called *Agyrmos*, or the day of the assembly, was taken up in the cere-

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monies we have just spoken of. On the second day, the *mystes* were sent to the sea to bathe themselves. On the third day, was sacrificed a barbel with flower and cakes. On the fourth, oxen were yoked in a chariot with wheels like drums, and women walked by the side of it crying *hail, mother Dio!* carrying little boxes with cakes, wool, pomegranates, and poppies; while none of the profane durst look upon this chariot, and whoever happened to be at the windows, were obliged to withdraw. On the fifth, they walked all night, with torches in their hands, in imitation of the search which Ceres had made for her daughter. On the sixth, they carried from Eleusis to Athens the statue of *Jachos* the son of Ceres, crowned with myrtle, and bearing in his right hand a torch: and as his name signified *joy, transport*, the statue was accompanied with acclamation of joy and dancing. On the seventh day was celebrated the gymnical games, wherein the combatants were naked: these games, the most ancient in Greece were instituted in memory of the invention of tillage. The eighth day, was employed in initiating those on whom the ceremony had not been performed on the first day: it was termed *Epidaurica* because *Esculapius* had arrived on that day from *Epidaurus* to be initiated, on whose account the ceremonies of the first day, were repeated. The ninth day was employed in filling vessels with water, after which they were emptied, while they supplicated the goddess for rain to fructify the earth.—These mysteries were carried from Eleusis to Rome in the reign of *Adrian*, where they were performed even with greater licentiousness. They endured about 1800 years, and were at last abolished by *Theodosius the great*.

COTYTTO.

Cotytto, distinct from *Proserpine*, was the goddess of lewdness.

I shall say a few words here about Cotytto, the goddess of lewdness, because several mythologists are of opinion that this was only the surname of *Proserpine*, which they have founded

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probably upon the resemblance between the mysteries of Ceres and Proserpine, and those celebrated by the Athenians in honour of Cotytto. It is true that there were a great many obsceneties committed in both, but this is not sufficient to prove that Cotytto was the same as Proserpine. Strabo, who says that Cotytto was a goddess worshipped in Thrace, thinks they were quite distinct; and Synesius, in his Epistles, agrees with Strabo.

Her obscene
rites received
from Thrace by
the Athenians.

The priests of Cotytto had the name of *Baptæ*, and were justly looked upon as the vilest of men, on account of the obscene practices with which they defiled themselves without check or control. And surely they must have carried debauchery very far, since Juvenal, who paints them to the life with a single stroke, says they even tired out their goddess Cotytto, though she was the goddess of lewdness itself.—The Athenians had received from the Thracians the mysteries of this filthy deity, which were called *Cotyttæ*; and they celebrated them with great solemnity, but in a secret and mysterious manner, as we are told by Juvenal. Eupolis, a comic poet of Athens, who flourished about 435 years before Christ, and severely lashed the vices of his age, composed a comedy entitled Cotytto, wherein he rallied those mysteries, and particularly Alcibiades, who participated in them; but it cost that poet his life, through the resentment of Alcibiades: and it is to this purpose, if we may believe the scholiast upon Juvenal, that Canidia speaks in Horace; “And do you still hope for impunity, after having exposed the mysteries of the goddess Cotytto, and divulged those rites that are sacred to the freedoms of love?”

PLUTUS.

Plutus, the god
of riches, distinct
from Pluto:—his
genealogy.

As we rake into the very bosom of hell, says Pliny, in search of riches, and are led thereby to the gloomy kingdom of the dead, it is not without reason that Plutus, the god of riches, has

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been ranked among the infernal deities. "And would to God," exclaims the poet Timocreon, by way of apostrophe to Plutus, "you had always remained in those gloomy mansions, and had never been seen either by sea or land."—Some ancients, from the great resemblance between their names, have taken Pluto and Plutus for one and the same god; but the majority have always distinguished them. All are agreed with Hesiod, that the former was the son of Chronos or Saturn and Rhea; and according to the same poet, Plutus owed his original to Ceres and Jasion. "Ceres," says he, "having had commerce with the hero Jasion, had a son by him named Plutus, whom she brought forth in the island of Crete, and who was very powerful both by sea and land."—We know that the old scholiast upon Hesiod, followed therein by several other authors, allegorizes this genealogy of Plutus, and that in this light nothing could be more just than to make him the son of Ceres and Jasion, whose whole life had been applied to agriculture, since it is by means of this art that substantial riches are acquired. But Hyginus adds the testimony of an ancient historian of the city of Gnosus in the island of Crete, of the name of Petelides, who positively asserts that Plutus was the son of Ceres and Jasion. These are the words of that ancient historian; "To Ceres and Jasion were born two sons, Philomelus and Plutus, who had but little favour for one another. The latter, who was extremely rich, imparted no share of his substance to his brother, who being sadly reduced, sold the small estate he had, bought two oxen with the price, and was the first that applied himself to agriculture. His mother Ceres, having admired the art which her son had invented, placed him among the stars, where he forms the Artophylax." Here then, according to the authority of an ancient historian, whom Hyginus does not contradict, is a son of Jasion, named Plutus, a very rich man; and who consequently may be the god of riches adored by the Greeks.

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He was said to
be blind and lame:
—on what occa-
sions clear-sight-
ed.

This Plutus, the god of riches, whoever he was, being observed to dispense his favours very unequally, was therefore said to be blind as well as Cupid the god of love. Aristophanes, in his *Plutus*, adds that he was lame, because whenever he was inclined to enrich the good, he came to them very slowly; but on these occasions he was said to be very clear-sighted, and to have good eyes. This comic poet rallies the Athenians with respect to this god, and makes him the only deity whom they invoked.—Pindar, Aristophanes, and Lucan, tell us that Plutus was a dastardly god; whence Erasmus has taken occasion to make one of his proverbs: but Plutus vindicates himself from that imputation, in the comedy of Aristophanes above cited, saying, that as thieves and robbers never could catch him (that is, never could make themselves masters of great riches) they construed his precaution and foresight to be cowardice.—St. Jerome, followed by several ecclesiastical writers, alleges that the Syriac or Chaldaic word *Mammona* was the same with the Plutus of the Greeks: but though that word literally signifies riches, it is no proof that the Syrians and Chaldeans made a god of riches.

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THE FURIES.

Their original
probably sug-
gested by the fall
of the angels.

IF the Pagans have been justly reproached for embracing a licentious theology, according to which the gods themselves had given examples of the greatest irregularities, we ought at least to do them justice as to some articles wherein they have consulted clear reason: such, among others, is that of the Furies, appointed for chastising those in the other world who had led an irregular life in this. For it was a general opinion that after this life there were places allotted for the punishment of the wicked,

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and the reward of the virtuous; upon which idea were formed the Elysian fields and Hell or Tartarus. And as judges were there appointed to render to every one the portion he deserved, so the Furies were imagined to be their ministers to execute the sentences which they passed upon the wicked. It is likewise possible (for idolatry followed true religion too near not to have preserved some of its truths) it is possible, that a confused knowledge of the fall of the angels and their punishment had given rise to the introduction of the Furies, who are devils appointed to be the tormentors of the guilty; and this no doubt was the true original of these deities, invented by those who embraced the notion that there were to be rewards and punishments after this life. For though this matter has been disguised by the absurd fables that have been intermixed with it, it is easy to distinguish the substance of it through the veils of fiction with which they have been enveloped. We ought to judge thus favourably for the sake of the philosophers, who doubtless had sounder notions than the people on this subject, and not say with Lucretius, that whatever had been delivered about the infernal regions had reference only to the affairs of this life.

When we attempt to trace out the origin of their original according to the poets. the pagan gods, however, we are obliged to have recourse to the poets who have given their genealogy; but we soon perceive that they had no other guides but a confused tradition, which often left them at entire liberty to chuse the opinion which they thought the most mysterious. Accordingly Apollodorus says, the Furies were formed in the sea from the blood which issued from the wound that Saturn had given his father Cœlus. Hesiod who makes them younger by one generation, gives Terra or the Earth for their mother, who conceived them from the blood of Saturn: but the same poet in another work, so precarious were the principles of theology which he followed, asserts that those very goddesses were the daughters of

Discord; and to give a higher proof of his exactness, he adds that they were born on the fifth day of the moon, a sentiment which Virgil has followed in his *Georgics*; thus assigning to that day which Pythagoras thought sacred to justice, the birth of goddesses who were to inflict it with the utmost rigour.—Lycophron and Eschyles will have it that the Furies were the daughters of Night and Acheron. The author of a hymn addressed to the Eumenides, asserts that they owed their birth to Pluto and Proserpine. Sophocles makes them spring from the Earth and Darkness: and Epimenides says, they were the sisters of Venus and the Parcæ, and the daughters of Saturn and Evonymus.—I might here expatiate upon what is advanced by mythologists and commentators as to the different originals now assigned to these goddesses, but it requires no great penetration to perceive that the poets in this, followed the traditions of their own times and countries; or that each has given to those deities such parents as seemed to comport best with their character; and that having nothing certain nor plausible to deliver upon this subject, they determined to give their genealogy at least an air of mystery, which people seldom dare to investigate.

 If the ancients have varied from each other
 Their number, as to the original of the Furies, they have not
 originally three.

 been more unanimous as to their number. At first it would seem they admitted only three of them, Alecto, Tisiphone, and Megera; and these names which import *envy*, *rage*, and *slaughter*, were perfectly applicable to them. Euripides includes the goddess Lyssa among the Furies, because she inspired *rage* and *fury*, whence her name was derived. Juno, according to that poet, orders Iris to conduct Lyssa armed with her serpents to Hercules, to infuse into him that madness to which he owed the loss of his life. Plutarch allows of but one Fury, whom he calls Adrasta, the daughter of Jupiter and Necessity; who, according to that author, was the sole minister of the vengeance

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of the gods. From the manner in which Virgil paints the Harpies, it appears that he takes them into the number of the Furies: indeed, he even calls the Furies by that name. In fine, the goddess Nemesis, or the Nemeses, for there were reckoned to be more than one, are also to be taken into the number of the Furies. They have all the characteristics of the Furies; daughters of Night and the Ocean, they were appointed to investigate the actions of mankind, to punish the wicked and reward the virtuous.

Their epithets
 distinctive of
 their character,
 &c.

Beside the individual names of Alecto, Tisiphone, and Megera, &c. these goddesses had several general epithets expressive of their fiend-like character and other circumstances. The Latins called them Furies, on account of the fury they inspired; and the Greeks called them Erynnydes, which signifies *to fall into a fury*. The Sicyonians, as we are told by Pausanias, called them the *venerable* goddesses. In fine, after Orestes had appeased them by sacrifices, they got the name of Eumenides, or *benevolent*; and not, as Lylio Gerald says, that they were so called by the rule of contrary; for the very occasion of giving them this name is a refutation of that etymology.—The Greek and Latin poets frequently give these goddesses epithets denoting also their habit, or the serpents which they wore on their heads instead of hair, or the places where they were worshipped: thus Ovid calls them the goddesses of Palestine, when he speaks of the fury with which they inspired Atis.

After what has been said, one may conceive
Their functions. pretty clearly what were the functions of the
Furies. Accordingly, antiquity has always looked upon them as
the ministers of the vengeance of the gods; as stern and inexor-
able goddesses, whose sole employment was to punish vice, not
only in the infernal regions, but even in this life, pursuing the
guilty incessantly with stings that give them no rest, and with
dreadful visions which often frightened them out of their senses.

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It would be necessary to copy almost all the poets, especially Euripides, Sophocles, and Seneca, to relate all that they say of the frantic disorders of those whom these goddesses tormented. We know with what lively strokes Virgil paints the disorder occasioned by one of the Furies in the court of Latinus. What Tisiphone did to Etheocles and Polynices, is unknown to none who have read Statius. Ovid represents with the same vivacity the whole havock caused at Thebes by the Fury whom Juno had sent to take revenge upon Athamas; and all that Io suffered from another Fury, whom the same goddess had instigated to persecute her. But of all whom those implacable goddesses tormented, no one was a more conspicuous example of their vengeance than the unhappy Orestes; and the theatres of Greece frequently resounded with shrieks of that parricide whom they pursued with such unparalleled fury.—These goddesses were employed not only in punishing the guilty, but also in chastising mankind by diseases, by war, and the other strokes of celestial wrath. Virgil however, seems to have distributed these several functions among the three Furies, so that Tisiphone was employed for disseminating contagious distempers; while Alecto propagated the disorders of war, according to which idea Statius calls her the mother of war: in fine, when any person was to be put to death, Megera was charged with that office.

The moral import of those functions.

Cicero has reduced to a very judicious moral, all the different functions of the Furies. We need not have recourse, says he, to Furies armed with flaming brands to be the tormentors of the wicked; the stings and remorse of a guilty conscience are the only Furies designed by the poets." They figure, no doubt, the reproaches of an evil conscience, that gnawing worm which incessantly preys upon the guilty, of which Nero even complained that he never could liberate himself, as we are told by Suetonius.

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The homage
that was paid
them.

Goddesses so awful necessarily commanded particular homage. So great indeed was the veneration paid them, that one dared not even to mention their names, or cast his eyes upon their temples, as Euripides tells us in his *Orestes*. And if we may believe Sophocles it was accounted an act of impiety in Oedipus, when going to Athens as a suppliant, to retire into a grove that was consecrated to the Furies in the village of Colonæ; for he was obliged, before he departed, to appease them by a sacrifice, whereof this poet and Theocritus have left us a description. The inhabitants of Colonæ enjoined him to pour out fountain water, which was to be drawn in vessels whose handles were covered with lamb's wool: after which, turning himself towards the east he performed a libation with *oxycrat*, a composition of water and vinegar, and threw upon the earth at three several times nine olive branches: and he was especially prohibited to mix wine in the sacrifice.

The divine honours conferred on them in Greece and Rome.

The Furies had temples in several places in Greece. The Sicyonians, if we may believe Pausanias, sacrificed to them yearly on the day of their festival, ewes big with young, and offered them crowns and garlands of flowers, especially of the narcissus, a plant beloved by the infernal deities, according to Sophocles and Phurnutus, on account of the misfortune that befel the young prince of that name. They had likewise a temple in the city of Coryneum in Achaia, with several small wooden statues. This place was so fatal to those who were guilty of any crime, that as soon as they entered into it they were seized with a sudden fury, which deprived them of their reason—so much were they disordered by the presence of those goddesses, joined with their own reflections upon their crimes. And these examples must have happened frequently, as it was found necessary, says,

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Pausanias, to forbid all entering thither. The same author adds that in the statues of these goddesses there was nothing either very singular or curious, but that there were in the vestibule several other statues in marble, representing women who were taken for priestesses of these goddesses, of an exquisite workmanship. This is perhaps the only passage wherein the Furies are said to have had priestesses; and we find elsewhere, that their ministers were men, whom the inhabitants of Tilphosa in Arcadia, called Hesichides. Demosthenes owns that he himself had been a priest of those goddesses in the temple which Orestes erected to them near the Areopagus. And, to mention it by the way, we are told that all who appeared before the judges of this severe tribunal, were obliged to offer a sacrifice in that temple, and to swear upon the altar of the Furies, that they were ready to tell the truth.—But of all the temples dedicated to these divinities, there were none more noted, except the one just mentioned, than that which the same Orestes erected in Arcadia. It was in this part of the Peloponnesus where the Furies appeared to him for the first time, and threw him into such a fit of madness that he ate his own fingers. Having retired from thence to a field called Ate, the same goddesses appeared to him in white robes, and with a milder aspect, which again composed his mind. Orestes erected a temple at each of those places, and offered to the *black* Furies expiatory sacrifices to appease the manes of his mother, and to the *white* Furies a sacrifice of thanksgiving. It was upon this latter occasion that the Furies got the name of Eumenides. We may add that the temples of the Furies were in general a secure sanctuary to those who retired thither. Pausanias remarks, that after the death of Codrus, the Dorians, who were guilty of it, would have all been punished with death by the judges of the Areopagus, had they not fled for refuge to the temple of these goddesses.—Though the worship of the Furies did not make such great progress in Italy as in Greece, yet the Ro-

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mans were far from neglecting them. We learn from Varro and Cicero that the goddess Furina, whom the latter takes to be one of the Furies, had a temple and a sacred grove at Rome in the fourteenth region; and that the day of her festival, which was called *furinalia*, was the sixth before the calends of September. Besides the narcissus they used likewise in their sacrifices, branches of cedar, of alder, hawthorn, saffron, and juniper: they sacrificed to them sheep and turtle-doves, as we learn from Elian, observing the same ceremonies as those of the other infernal deities.

The sacrifice offered to them by Medea in behalf of Jason.

The author of the poem of the Argonauts gives a fine description of one of those sacrifices which Medea offered for Jason before his combat with the dragon that kept the golden fleece, wherein she invokes the Furies. First she makes three trenches in the earth, into which she pours the blood of the victims, pronouncing some words to call up those deities. Then she raises a pile of cypress, alder, juniper, and thorn, upon which she burns the black sheep that she had killed; and after several libations of liquors sweetened with honey, as being most proper to compose the sullen humours of those goddesses, she believed she had at length made them propitious to her lover.

How they were represented.

Pausanias remarks that in early times the statues of these goddesses had nothing different from those of other deities, and that the poet Æschylus, in one of his tragedies, was the first who represented them with that hideous air, with those writhing serpents about their heads, which made them so dreadful, that the first representation of his play proved fatal to many of the spectators. The description of the Furies given by this poet was followed, and it passed from the theatre to the temples: henceforth they were represented with a grim aspect and frightful mein, with attire black and bloody, serpents writhing about their heads instead of

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hair, a burning torch in one hand, and a whip of snakes in the other, and for their attendants Terror, Rage, Paleness, and Death. Thus seated around Pluto's throne, whose prime ministers they were, they waited his orders with an impatience that marked out all the fury that they were so eminently possessed of.—We have but few monuments of these goddesses remaining. But to supply the want of marbles and bronze, the poets, especially Virgil, have left us in their works, pictures of them which represent their character to the very life.

NEMESIS.

Her functions
and representa-
tion.

The idea which the ancients had of Nemesis was that of a divinity who inflicted punishment upon the guilty, not only in this world, which she surveyed with vast concern to find them out for correction, but also in the next, where she chastises them with the utmost rigour. For this reason she was represented with wings; sometimes too, she had a helm and a wheel, to set forth that she pursued the guilty both by sea and land. Daughter of Justice, she was appointed, if we may believe Ammianus Marcellinus, to avenge impiety, and at the same time to recompense virtuous actions. Such is the idea which antiquity gives us of this goddess; and this is what has led some authors even to confound her with the Furies, or, including her in their number, to make her a fourth.

She is con-
founded with Le-
da and Fortune.

Several among the ancients, and many moderns, take Nemesis to be the same with Leda, the mother of Castor and Pollux, supposing that she got this name after deification; but the most common opinion is, that Nemesis herself was the mother of those two heroes whom she had by Jupiter, and that Leda was only their nurse.—Others, and those not a few, confound Nemesis with Fortune, thinking that the wheel which usually accompanies her statues,

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can signify nothing else but the wheel of Fortune; as well as the helm which is a symbol common to both these goddesses.

Her worship.

But not to insist upon this, Nemesis was worshipped in several places both in Greece and Italy, even the capital itself; for, according to P. Victor, she had a temple at Rome. But nowhere was her worship more pompous than at Rhamnus, a town of Attica, where she had a statue ten cubits high, of an entire stone, and so exquisitely beautiful, that it was nothing short of Phidias's finest works; whence this goddess got the name of Rhamnusia.

Why there were thought to be more than one Nemesis.

Pausanias makes more goddesses than one of this name, as he speaks of the Nemeses in the plural, upon the following occasion: "As Alexander the great," says that author, "was hunting upon mount Pagus, he fell asleep under a plane tree near the temple of the Nemeses, when those goddesses appeared to him, and commanded him to build a city on that spot of ground, and to transport thither the ancient city of Smyrna: which he accordingly executed, for he is the founder of that city as it is at the present day."

SECTION SEVENTH.

THE PARCÆ.

General reflections on these goddesses.

THERE were no divinities in the pagan world who had a more absolute power than the Parcæ. Mistresses of human lot, they regulated its destinies. Whatever came to pass in the world was subject to their empire: and we should be mistaken, were we to imagine that their functions were confined to the superintendence of human affairs, since the movements of the celestial spheres, and the combination of the principles which form the world, were also under their jurisdiction; for the philosophers as well as the poets

have spoken of the power of these goddesses, and they have vied with one another in treating a subject wherein physiology had almost as great a share as morality.

The etymology of their name. Varro says that as these goddesses presided over the birth of mankind, they took their general appellation from *partus*, birth. Servius, on the contrary, asserts that they were so called only by way of antiphrasis, because they spare nobody, *quod nemini parcant*, upon the same principle that the Furies were termed Eumenides.—But it is needless here to cite a greater number of etymologies respecting the original of these goddesses, since after all we should learn nothing from them but the various derivations of a name which the Latins gave to these divinities, the knowledge of whom they had got from the theology of the Greeks. And though their name in Greek informs us that they were so called because they regulated the events of human life, yet it still remains to be shown by what principle they came to be admitted into the system of pagan morality.

Their original according to the poet. If we trace the origin of these goddesses according to the poets, we shall find in those writers such a diversity of sentiments, as are not likely to be very satisfactory. Hesiod says in the beginning of his theogony, that they were the daughters of Night and Erebus; wherein he was followed by Orpheus, or at least by him who composed the hymn upon the Parcæ: and it is obvious that these two poets designed thereby to point out the impenetrable obscurity of our lot, as Horace expresses it: but Hesiod again, as if he had forgot at the end of his theogony what he had said at the beginning, says that these goddesses owed their birth to Jupiter and Themis, the daughter of Cœlus, wherein he is followed by Apollodorus. Lycophron, who does not always agree with the author of this theogony, asserts that the Parcæ were daughters of the Sea.—Those moderns who are of opinion, and not without

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reason, that the Greeks had derived from the Phenicians the greater part of their theogony, search for the origin of the Parcæ in the language of that people, with which Greece was made acquainted by their colonies; and if we believe the learned Bochart, they were invented from some expressions like those of Job and Isaiah, when they say, "my days are cut off more swiftly than the thread by the weaver." "The time of my abode upon earth is come to an end." "God cuts short the thread of my life." &c. &c. M. le Clerc who had so often successfully followed the notions of Bochart, drops him here, and says the name of the Parcæ comes from the Hebrew *parach*, which signifies *to cut the thread*.

Their probable original, from the ideas of philosophers about necessity.

But whatever may be in this, the most probable opinion is, that these goddesses owe their original to the speculations of philosophy about necessity. The philosophers being divided among themselves about the absolute power of the supreme being over human liberty, some advocated the principles of necessity, and others those of free will: the former not daring to divest Providence of the knowledge and care of futurity, which they saw could not subsist if we were masters of our own actions, concluded that all came to pass in this world by an inevitable necessity, and thereupon formed their *Fatum*: the latter absolutely denied a Providence, and to vindicate the principles of free will or liberty, pretended that *Fatum* or Destiny was only a chimerical divinity. Each of these conclusions appeared just to their respective sects, and every one knows how modern philosophy reconciles these conflicting doctrines, by maintaining both the existence of Providence and free will. Fate or Destiny being a blind deity, who regulated all things by a power whose effects he could neither foresee nor prevent, it was necessary to give him ministers to execute his decrees, for which purpose they invented the three Parcæ. Cicero, after the philosopher Chrysippus, will have

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it that they themselves were this fatal Necessity that governs us; and this no doubt is the true original of the goddesses now in question.—We cannot refrain from observing while we are upon this subject, that the ancients had a very rational notion of Destiny, of which they made a divinity to whom all the rest were subjected: even the heavens, hell, the earth, and the sea, were under his empire, and nothing could reverse his decrees. Accordingly Jupiter himself, in vain had a mind to save Patroclus; for he was obliged to examine and consult the decrees of Destiny, of which he was ignorant: he takes the scales, weighs them, and the side that determined the death of this hero being the heaviest, he is obliged to abandon him to his fate. Inevitable as the decrees of this blind deity were, however, Homer says, they were once likely to have fallen short of being put in execution; so far were the ancients from being consistent in their ideas upon this as well as most other subjects of mythology. We are told in short that these decrees were written from eternity in a place where the gods went to consult them; and Ovid tells us that Jupiter went thither with Venus to look into those of Julius Cæsar. This poet subjoins that the destinies of kings were engraved on diamond.

Their number
and names.

 We shall now see that the ancients differed
as much about the names and number of the
Parcæ, as they did respecting their original.
Hesiod, who is generally followed in this particular, makes three
of them, to whom he gives the names of Clotho, Lachesis, and
Atropos, which bear a manifest allusion to their functions, as we
shall see in the sequel.—Pausanias names other three Parcæ,
very differently from those just mentioned: the first and the most
ancient was Venus Urania, who presided over our birth, accord-
ing to the doctrine of pagan theology, which teaches that Love,
the uniting principle of the universe, was the eldest of all the
gods. The second was Fortune, and in support of this sentiment

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he quotes Pindar's authority. In fine, Ilithia was the third, according to the testimony of Olenus of Lycia, who as we see in Pausanias, gives her the name of spinstress.—Proserpine, or the Stygian Juno, who, according to the best authors of antiquity, often disputes with Atropos the office of cutting the thread of our destiny, of which we shall presently speak, is also to be taken into the number of the Parcæ.

 Their functions.

As the whole destiny of mankind which was thought to be subject to the power of the Parcæ, respected either the time of their nativity, their life, or their death; Clotho, the youngest of the three sisters, was appointed to preside over the moments of our birth and held a distaff; Lachesis drew out the thread, and spun all the events of our life; and Atropos, the eldest of the three, cut the thread with her scissors, and thus put a period to it. These functions are thus happily expressed in this ancient verse: *Clotho colum retinet, Lachesis net, et Atropos occat.* These names according to their Greek etymology, bear a plain allusion to the offices of those goddesses. The first, signifies to spin; the second, to measure out by lot; and the last signifies irreversible: or as Fulgentius has it, Clotho signifies evacuation; Lachesis signifies lot; and Atropos signifies without law, to teach us that Destiny is restrained by no consideration when the hour of death is arrived.—Conformably to those notions the poets have spoken in divers manners of the ministration of the Parcæ. Sometimes they exhort them to spin out happy days for those that are favourites of Destiny: at other times they tell us that these goddesses prescribe the time that we are to continue upon earth, as Homer says upon occasion of the stay that Ulysses was to make with the nymph Calypso, and Ovid when speaking of the fatal brand to which Meleager's destiny was annexed. Sometimes they tell us that these goddesses reveal a part of our destiny, and conceal the rest in impenetrable obscurity.

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that they make use of the subserviency of man to take away the lives of those whose destinies are accomplished, as Virgil says of Halesus. The poets will have these goddesses to be sometimes present and officiating even in the apartments of women in child-bed, as Ovid and Hyginus say of Meleager, and Catullus of Achilles, &c. &c. They also make them preside over the return of those who visit the kingdom of Pluto with permission from the gods to revisit the earth, such as Ceres, Bacchus, Hercules, Æneas, Theseus, and others. They are the absolute mistresses of all things that live, as we are told by Claudian; and they dispense as they please all the good and evil that befall us, according to Hesiod.—The philosophers again, give the Parcæ functions quite different from those we have just mentioned. Aristotle says that Clotho presided over the present time, Lachesis over the future, and Atropos over the past: and Plato is so romantic upon this subject, that his imagination has a little outstripped his judgment. Sometimes he represents these goddesses in the midst of the celestial spheres, in white robes bespangled with stars, wearing crowns on their heads, and seated upon thrones effulgent with light, where they attune their voices to the songs of the Sirens: there says he, Lachesis sung past events; Clotho those which are the product of the present moment; and Atropos such as still lie hid in the womb of futurity. Sometimes he imagines an adamantine spindle, of which one end touches the earth, while the other is lost in the clouds: Necessity, high enthroned upon an altar, holds this spindle between her knees, and the three Parcæ who are at the foot of the altar turn it with their hands. Plutarch delivers a philosophy upon the same subject not less subtle: Atropos, according to him, placed in the sphere of the sun, sheds down upon the earth the first principles of life; Clotho, who has her residence in the sphere of the moon, forms the stamina that infolds the eternal seeds; and Lachesis, whose abode is upon the earth, presides over the destinies of mankind.

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 If we consider the absolute power the Parcæ
 Their worship. were supposed to have over all our destinies,
 we would be inclined to think that they had the most solemn wor-
 ship: and yet we find little or nothing upon this subject in the
 writings of the ancients. The reason of this probably is, that be-
 ing accounted inexorable goddesses whom it was impossible to
 mitigate, it was judged unnecessary to be at any trouble and ex-
 pense about their worship. All that we learn from Pausanias, is,
 that they had temples in Greece, and statues in several places.
 The Lacedemonians, as we are told by the same author, built
 them a temple near Orestes's tomb; and the Sicyonians another
 which they dedicated to them in the sacred grove, where they
 bestowed the same worship upon them as they did upon the Fu-
 ries: and Menander, a very ancient author, says they offered
 them every year, black sheep, when the priests, among other
 ceremonies, were obliged to wear crowns of flowers. Pausanias
 also says, that in the city of Olympia, there was an altar conse-
 crated to Jupiter the director of the Parcæ, near which those
 goddesses had another: and he adds further, that in a temple of
 Apollo at Delphos, were the statues of two Parcæ by that of Ju-
 piter, who was in the place of the third; and that at Megara the
 statue of the same god bore upon its head those of the three
 goddesses.

 It is easy to conceive from what has been said,
 Their figures and from the description of these goddesses gi-
and symbols:— ven by Catullus, in what manner they were rep-
 resented: but notwithstanding all this, we have not one antique
 figure of them remaining; those which we find in Cartari, and
 some other authors, being only designed from the descriptions
 given of them by the poets and philosophers. They were usually
 figured, however, like three very old women, with chaplets made
 of large locks of white wool, interwoven with flowers of narcis-
 sus; a white robe covered their whole body, and white fillets

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bound their chaplets, as Catullus has it. One held the distaff, another the spindle, and the third the scissors to cut the thread, at the hour of death, which Virgil calls the day of the *Parcæ*. According to other authors, the habits of these three goddesses did not resemble one another: Clotho, clad in a robe of different colours, wore on her head a crown of seven stars, and held in her hand a spindle which reached from heaven to the earth; Lachesis's robe was spangled with a number of stars, and she had by her a great many distaffs; Atropos was clothed in black, with scissors in her hand, and many clews of thread, longer or shorter, according to the length of the lives whose destinies they contained. Here we may add upon the authority of Pausanias, that among the other figures represented upon Cypselus's chest, was to be seen that of a kind of monster with a wild and savage air, great tusks, and crooked hands, which was known to be a *Parca* from the inscription upon it.

—their explanation. The great age of the *Parcæ*, figured beyond doubt the eternity of the divine decrees: the distaff and the spindle signified that it belonged to them to regulate their course: and that figurative thread expressed the insignificance of human life, which is so slender and precarious. Lycophron adds that these goddesses were lame, to signify the inequality of events in life, and that mixed state of good and evil which we experience by turns. If they had wings, as we are told by the author of a hymn to Mercury, which is ascribed to Homer, it was in allusion to the rapidity of life which flies apace and passes away like a dream. The crowns which they wore upon their heads, betokened their absolute power over the universe, the events of whereof were under their direction: and the horrid cave where Orpheus says they dwelt, was an emblem of the obscurity that envelops our destinies. That horrid *mein* which Pausanias gives to one of the *Parcæ* who was near the tomb of Etheocles and Polynices, her great tusks and crooked

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hands which made her more terrible than the fiercest of wild beasts, all this denoted that nothing could be imagined more dreadful, than the destinies of those two unfortunate brothers, and that their days had been spun by the most terrible of the Parcæ. In fine, if the philosophers placed them in the celestial spheres where they accompanied with their voices the songs of the Sirens or the Muses, it was to intimate that they regulated that admirable harmony whereby nature sustains the order of the universe.

SECTION EIGHTH.

NOX, SOMNUS, MORS, NÆNIA, AND DII MANES.

NOX.

Her descent and antiquity.

NOX or Night, according to Hesiod, was the daughter of Chaos; and as they made a divinity of her, they could not but make her the first and eldest of all, since it is so far true that darkness preceded light, and in the beginning overspread the face of the deep: *Et tenetræ erant superfaciem abyssi*. Accordingly, the author who assumes the name of Orpheus, says she was the mother of gods and men.

The different modes of representing her.

The poets who followed those just mentioned have rivalled one another in painting this divinity. Theocritus makes her appear mounted upon a chariot, preceded by the stars of the firmament. Others give her wings, to figure the rapidity of her course. But the most ingenious description of her, is given by Euripides, who represents this goddess muffled up in a large black veil bespangled with stars, in her chariot coursing the vast circuit of the heavens; and this manner of representing her has been followed by the painters and statuaries. Sometimes, however, we find her without her cha-

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riot, with her veil spangled with stars fluttering in the wind, while she approaches the earth to extinguish the torch that she has in her hand; and this manner of representing the goddess of Night was practised till as late as the tenth century.

Her progeny.

As Night was only a physical divinity, or, to speak more accurately, was a nonentity, since darkness is but the bare privation of light, the poets gave her a progeny of the same kind, whom she was said to have had by Erebus; namely, Fear, Sorrow, Envy, Labour, Destiny, Old Age, Love, Death, Darkness, Misery, the Parcæ, the Hesperides, Dreams, and Sleep.

She is confounded with Diana or Lunus.

We may add, before we close this article, that the ancients confounded Nox with Diana when the latter represented the Moon, or, which amounts to the same thing, with the god Lunus; who according to Spartian, was worshipped at Carræ, a city of Mesopotamia, whither the emperor Caracalla undertook an expedition in order to worship that god. Maffei has given a print of the statue of Lunus, where he is represented with the Phrygian bonnet arched before; and we find him in medals standing in a military habit with a pike or spear in his right hand, and in his left a victory, with a cock at his feet, whose crowing by night indicates the returning of the dawn.

SOMNUS.

His genealogy.

Somnus or Sleep, according to Hesiod, was the son of Night and brother to Mors or Death. Homer speaking of this god, says, this is Sleep, who is said to be the brother of Death. Virgil, who never loses sight of his original, says the same thing. And surely they could never have given him a more appropriate title, since he is the very image of Death. The author of a hymn which passes under Orpheus's name, calls Sleep the king of gods and men, and every thing that breathes upon earth.

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SOMNUS.

How he was
represented.

The Lacedemonians, as we are told by Pausanias upon the authority of Homer, joined in their temples the representation of Sleep with that of Death. "We see, says that author, upon one of the faces of Cypselus's chest, a woman bearing two children in her arms, the one white, and the other black, the one asleep, and the other seeming to sleep; and both of them with their feet deformed. The inscription makes them known: but abstracted from the inscription, who can doubt that one of these children is Sleep, and the other Death, and that the woman who holds them is Night." Thus we learn that Sleep was represented as an infant: and this is undeniably proved by a fine marble of an excellent taste, which we have now extant. It represents a child wrapped in profound sleep, with poppies in one hand, and reclining his head on the other. Near him is a large vase probably containing a narcotic or soporiferous liquor. The same author speaks of a statue of Sleep, that was in a temple of Æsculapius, which had only a head; but as he seldom remembers what he has said, or anticipates what he has to say, he does not let us know whether it was the head of a child, or that of a man. As we have another statue of Sleep, known under the figure of a winged infant, it is probable this was the only manner of representing this god.

His progeny.

Dreams passed for the children of Sleep, and Ovid names three of them; Morpheus, who is only for men, excelled most in assuming the gait, the mein, the air, and the tone of voice of those whom he is to represent; Phobetor, the second, assumes the similitude of wild beasts, birds, and serpents. The third, called Phantasia, transformed himself into earth, rocks, rivers, and every inanimate thing; but these three Dreams were delegated only to the palaces of kings and other nobles: there were however numbers of others for the populace.—It is here proper to remark that the ancients distinguished two sorts of dreams; the true ones, that is those which exhibited

things real; and false dreams, which deceived us with mere illusions. The former were contained in an ordinary horn, and the latter in an ivory one: hence the two gates of Sleep, mentioned by Homer and Virgil, which were made the one of horn and the other of ivory.

His mansion,
and his office.

Homer places the mansion of Sleep in the island of Lemnos; and there it is accordingly, that Juno comes in quest of the drowsy god to lull Jupiter to sleep. The other poets, among whom is Ovid, fix the residence of this god in the country of the Cimmerians, as nothing agrees better to the character of Sleep than a country overspread with eternal darkness. Virgil makes the habitation of Sleep and Dreams to be in an old ash tree, that grew at the mouth of hell.—The poets make frequent mention of the poppies which this god holds in his horn, and which he sheds upon weary mortals. Ovid, who is fuller than any other upon the article of Sleep, says that Juno, tired with the fruitless vows which Alcione was incessantly putting up to her for her husband, who had perished by shipwreck, sends Isis to the palace of Sleep, to order him to inform that unhappy fond spouse of her husband's death. Nothing is more elegant than the description that poet gives of the palace of that god, and of the Dreams that there surround him.

The invocations
to Somnus.

The invocations of Sleep might have, and actually had, two quite different significations. When he was invoked for the dead, as we see in the forms that sometimes occur upon the tombs of the ancients, such as *Æternali Somno*, and the like, the eternal sleep of death was meant: but on all other occasions Sleep was taken in the natural signification, whom they addressed, in order to obtain that peaceful undisturbed repose which he bestows.

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MORS.

MORS.

As we have observed, according to Homer, that Sleep was the brother of Death, which is itself the eternal sleep. we shall add here a few words upon that divinity; for the Greeks included Death among the number of their gods. Their poets, as well as the Latins, and Virgil among the rest, give him that title. Night was the mother of Death, according to the opinion of some. without a father; though Erebus is looked upon in that relation to him by others.

The office of Mors was to take charge of the dying, and put a period to the struggles of life. In the discharge of this function he is inexorable; for no prayers can move him, nor any sacrifices pacify him; wherefore there were no temples, no sacrifices, no priests consecrated to Mors.

We learn from Pausanias that the Lacedæmonians had a statue of this god near that of his brother Sleep. We have also just given a description from that author of the statue of Night bearing in her arms her two sons, Death and Sleep. Some painters have represented this god under the figure of a skeleton, enveloped in a black robe bespangled with stars; having black wings; and with a scythe or scymetar in his right hand.

The fable of this god can be regarded in no other light, than as a pertinent emblem of that undeviating principle of nature, whose determined and irresistible operations dissolve, in turn, all the bonds of regenerating, frail vitality.

NÆNIA.

Nænia was the goddess of funerals. She had a worship well established at Rome, where history makes mention of a chapel which she had

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without the walls of the city. It was especially at the funerals of old men, if we may believe Varro, whose testimony is quoted by St. Augustine, that double honours were paid to this goddess: and from the same divinity were derived the names of those mournful ditties that were sung at funerals. This goddess, in short, who is but little known except from Arnobius, the only one of the ancients whose writings are extant, that speaks of her, was never invoked but in the agonies and dying moments of the patient.

DII MANES.

 Their functions.

The ancients had not a very clear idea of the gods called Manes, since they gave their names also to the shades of the dead. They were often confounded with the Genii, called familiar Lares, and sometimes Lemures from whom they were derived, as we shall presently see. But what mythologists teach us with most certainty about them, is, that they were gods appointed to take care of the burying places, and the tombs of the dead. It was their business also to take care of the ghosts of the dead bodies they watched over in the burying-places, and Pluto was their master: this is the reason why that god had the name of Summanus, as much as to say *Summus Manium*, the sovereign of the Manes, as we have it in Martinus Capella.

 Their original from Genii.

Some ancients give the goddess Mania for the mother of the Manes; but their true original is to be referred to a prevailing opinion that the world was full of Genii, as we have said in the first volume, both for the living and for the dead; of which there were two sorts, the one good and the other bad, the former being called familiar Lares, and the latter Lemures or Larvæ. Thus when Virgil says, *quisque suos patimur Manes*, according to Servius he would say, we have each of us our Genii. But a passage in Apuleius respecting the Demon of Socrates explains the whole of

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this piece of mythology. "The Genius, says he, is the soul of man disengaged and set at liberty from the bonds whereby it was united to the body. I find in the ancient Latin language it was called at that time Lemur. Of the Lemures, they whose province it was to take care of those who inhabited the houses where they themselves had dwelt, who are gentle and peaceful, are called familiar Lares. Those on the contrary, who for the punishment of the wicked, have no fixed residence, but are condemned to wander up and down, raising panic terror in the good, whom they delight to disturb, and inflicting real evils upon the vicious, are named Larvæ: and both the one and the other, whether Lares or Larvæ, are called Dii Manes; which designation of gods is added to them by way of honour."

Like the ghosts, they are frightened by the noise of brass and iron.

I cannot divine for what reason the ancients imagined there was a virtue in the noise and clashing of brass and iron to disperse these gods; but Lucian and Agatharcides, cited by Photius, assure us that it was so insupportable to the Manes, that it put them to flight.—Thus it was also as to the ghosts that were in the infernal regions: accordingly Circe, in Homer, recommends to Ulysses, when he had offered a sacrifice to the gods who preside there, and had poured out the blood of the victim into a ditch, to take his sword in his hand, and by the clashing of it, to keep off the ghosts who would come to suck up the blood, which they exceedingly thirsted after. Virgil, who always copies the Greek poet, says in like manner, that Æneas, upon his arrival in hell, took his sword to defend himself against the same ghosts who were fluttering about him. But it seems he was going to fall on them in good earnest, and had a mind to try a fencing bout, when the Sibyl gave him to understand that his thrusts would be useless, as they were nothing but vain phantoms, on whom steel could make no impression.

The divine honours that were paid them.

But, not to dwell upon this, the sentiment of fear, as much as that of esteem, inspired people with an extreme veneration for these gods, to whom they never failed to recommend the dead: hence the usual form which we find upon the ancient tombs, *Diis Manibus*. Hence also those frequent libations that were performed there, the object whereof was not only the ghosts of the dead, but also the Dii Manes by whom they were guarded. The Augurs likewise honoured those gods with a particular worship, and never failed to invoke them, because they took them to be the authors of whatever good and evil which befell mankind.

A remark upon some other deities.

Such were the gods who are said by mythologists to have presided over the infernal regions. Of the same number have been reckoned Jupiter Stygius, and Juno Stygia; but in this acceptation these deities were the same as Pluto and Proserpine. Liber and Hecate were no other than the sun and the moon, who, upon their descent to the lower hemisphere, went, according to popular opinion, to enlighten the kingdom of the ghosts. Mercury, also, only conducted the souls thither, and then returned to heaven, his ordinary mansion.

General remarks on the worship of the infernal deities.

We shall conclude this chapter with a few remarks on the worship and divine honours that were paid to the infernal deities in general, by way of recapitulating what we have said of each of them in the preceding sections, and supplying what we have there omitted. First, no altars were erected to these deities; for whom ditches only were made to receive the blood of the victims. Secondly, those victims were always to be black, to distinguish them from the victims that were offered to the celestial and other gods. Thirdly, the priests, in sacrifices to the infernal deities, always had their heads covered, though the contrary was

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not uniformly observed in the sacrifices of the other gods. Fourthly, when sacrifices were offered to the infernal gods, the priest in reciting the prayers prescribed by the ritual, kissed his hand, and then turned it towards the earth; whereas he held it upwards when those prayers were addressed to the heavenly gods, and when he sacrificed to the earth he touched the ground. Fifthly, Pluto and all the other infernal gods were generally hated, as we read in Homer, because those gods were inflexible, or indeed so little moved by the prayers of men that they hardly deigned to lend an ear to them. Euripides adds that this was the reason why neither temples nor altars were erected to them, nor any hymns sung in their praise. Not that no worship was paid them; but, besides their being rarely addressed, instead of asking favours of them, as of the other gods, it was with a view to appease them, and prevent their doing mischief; though at the same time the votary had no great hope of success. Sixthly, these gods were accounted so ferocious and unsocial, that they always lived by themselves, and had but very little commerce with others, as we are told by the same poet. Lastly, the infernal gods were so many sovereigns in their gloomy regions, as those of heaven were in Olympus; for the latter, though more honoured, had no jurisdiction over the former. And the same remark is equally applicable to the terrestrial gods; for, when Juno brought Æolus to raise that storm which did so much damage to Æneas's fleet, Neptune gave him roundly to understand that he was master.



CHAPTER III.

TERRESTRIAL DEITIES.

SECTION FIRST.

TERRA OR TITÆA, &c.

General remarks.

THE ancient pagan world was not content with filling heaven and hell with gods and goddesses, they also peopled the earth with them, both by land and water. The Earth* itself was a divinity, and all the parts of it

* It would be unpardonable to pass over Demogorgon in silence, as some mythologists place him at the head of terrestrial divinities. Accordingly, he was the Genius of the earth, as his name imports. Boccace, in his genealogy of the gods, speaks of him upon the authority of Theodotion, who had himself copied Pronapides, and what he says of him amounts to this. "Demogorgon was a slovenly old man, overgrown with filth, pale, and disfigured, who had his dwelling in the heart of the earth. His companions were Eternity and Chaos. Growing weary of this dismal solitude, he made a little ball to sit upon, and having raised himself into the air, he encompassed the earth, and thus formed the heavens. Having accidentally passed over the Acroceraunian mountains he brought from thence the burning matter which he sent to heaven to enlighten the world, and thus formed the Sun, which he gave in marriage to the Earth, from which union were born Tartarus and the Night," &c. These authors give Demogorgon several children, and Boccace has deduced their genealogy. The first of his children was jarring Discord. Demogorgon, says Pronapides, vexed in the bottom of his cave with the pains which Chaos suffered,

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had their particular deities. Thus, by land, the woods had their Dryads, their Hama-dryads, their Satyrs, Fauns, &c.; the mountains had their Oreades; there were some for the fields, and for their boundaries; some for the gardens and the orchards; for the corn, the fruits, and the harvests; for flocks and their keepers; for cities and villages; for houses and highways, &c. The water also, which occupied too considerable a part of the globe to have been left without tutelar deities, was perhaps the part over which paganism established the greatest number: the ocean, the seas, the rivers, the floods, the fountains, the lakes, and the other collections of water, had their particular gods; the water itself was reckoned a divinity, and had a distinct worship paid to it. Though all these are, properly speaking terrestrial deities, yet in compliance to custom, we shall divide them, according to the more limited acceptation of that term, into terrestrial and sea deities, in this and the following chapter.

Her antiquity
as a goddess.

The Earth was one of the chief and most ancient deities of the pagan world, and there were few idolatrous nations who did not pay her a religious worship: and what is singular in this case, the philosophers were, or affected to be, of the same way of thinking with the poets. Plato in his *Timæus*, says the world, the heavens, the stars, and the earth, are so many divinities. Heraclides of Pontus, his disciple, not to mention others, also includes the earth

opened her womb and took from thence Discord, who left the bottom of the earth to come and dwell upon its surface. In like manner he took from thence Pain, who is his second son; and then the three Parcæ; his next children were Heaven, Pitho, and the Earth: finally, the ninth of Demogorgon's children was Erebus, who had a numerous offspring.—It is easy to conceive that all this is only a physical theology, under the mask of which the ancients have disguised, in a very gross manner, the mystery of the creation of the world.

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among the gods: and as the ancients knew nothing, except their notions of a chaos, older than the earth and the heavens, we may conclude that these were their two first divinities. Accordingly, Titæa, the most ancient name of this goddess, as mentioned by Sanchoniathon, Diodorus, and several others, signifies clay or earth, and consequently was very suitable to her, as well as that of Uranus was to her husband, which signifies heaven.

Several princesses worshipped as goddesses of the earth.

In process of time, several princesses came to be adored as goddesses of the earth; the first of whom assumed the name of Titæa, as we have seen in the history of several of the Titan princes who were her sons; and her husband was Cœlus or Uranus. Another goddess of the earth was Rhea, the wife of Chronos or Saturn, a younger princess by one generation than Titæa, who was her mother. She was frequently confounded with Diana, Ceres, or Proserpine, with this distinction, however, that Diana was taken for the upper hemisphere of the earth, and Proserpine for the lower hemisphere. Lastly, Ops, Tellus, Vesta, Bona Dea, and Cybele or great mother, were also other names given to the earth as a goddess.—Varro, in St. Augustine, accounts for the different names, and explains the mysteries of them. “They believe,” says he, “that Tellus is the same with the goddess Ops, because she is improved by labour; she is the great-mother, because she produces aliments; she is Proserpine, because the corn springs out of her bosom; she is Vesta, because she is clothed with herbs and turf; thus it is that they reduce several goddesses to this one, and not without foundation. She is also called Cybele or *the mother of the gods*: and as such, the drum which is given her, figures the globe of the earth; the turrets she wears upon her head represent her cities; the seats with which she is surrounded, denote that she alone, while all things else are in motion about her, remains fixed and immoveable; the eunuch

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priests who serve her, point out that no more is necessary in order to obtain the fruits of the earth, but to cultivate it; their tossing and tumbling one another before her, is to show that those who cultivate her have always something to do; the sound of brazen cymbals, denote the noise made by the utensils of agriculture, which were of brass before the use of iron was discovered; the tame lions represent that there is no ground so wild and barren, but may be subdued and cultivated." But of all the goddesses of the earth, Cybele to whom the latter part of this quotation alludes, was the most famous; we shall therefore confine ourselves principally to the history of this goddess, through the remainder of this section, concluding it however with a few remarks about Vesta.

CYBELE.

So many different accounts are given of the princess who was worshipped under the name of Cybele, that it would be not only laborious but useless in the extreme to recite them all. We shall therefore content ourselves with the accounts given of her by Diodorus Siculus, and a few others, as being the most circumstantial and satisfactory. According to this author, "The Phrygians say, they had once a king named Menos, who reigned also over Lydia. This prince had by his wife Dindyme, a daughter whom he did not wish to raise, and therefore exposed her upon mount Cybele. The gods however permitted her to be suckled by leopards and other wild animals. Some shepherdesses of the place having discovered the infant, carried her home with them, and called her Cybele from the mountain where they had found her. When she was grown up she surpassed her companions in beauty and wisdom, genius and invention: she invented a flute with several stops, and was the first who introduced timbrels and drums into concerts. She cured by purifications and music, the diseases incident to children and cattle. As she had saved many children,

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and used to hug them to her breast, she was unanimously called *Mother*. The chief of her favourites was Marsyas the Phrygian, a man esteemed both for natural and moral endowments.—Cybele, now become marriageable, fell in love with a youth of the country, who was called Atys. Her relations at length discovered that she had secret intercourse with her lover, upon her proving to be pregnant. They conducted her to the court of her father the king, who, enraged at the circumstance, put Atys to death, as also the shepherdesses who had nursed his daughter, and ordered that their bodies should lie unburied. Cybele, transported with extreme fondness for the young Atys, and suffering great anguish for the disaster of her nurses, turned delirious, and ran through the country making the air resound with her lamentations. Marsyas pitying her unhappy fate, on account of the friendship that had formerly subsisted between them, thought fit to follow her: they arrived together at Nyssa where Bacchus resided, and there met with Apollo, who proved so fatal to Marsyas, in consequence of his presumptuous challenge to a trial of skill upon the flute. It is said that Apollo, after he had consecrated in the cave of Bacchus, his lyre and the pipes of Marsyas, grew enamoured of Cybele, and accompanied her in her rambles, as far as the Hyperborean mountains. About this time the Phrygians were afflicted with cruel distempers, caused by a barrenness of the earth. Having demanded of the oracle a remedy for their calamity, they were ordered to inter the body of Atys, and to honour Cybele as a goddess. The body of Atys being entirely consumed by time, they represented it by a figure, before which they made great lamentations, to appease the wrath of him whom they had unjustly put to death, a ceremony which they have preserved to this day. They instituted in honour of Cybele, annual sacrifices; and at length they erected to her a stately temple, in the city of Pessinus in Phrygia, and there founded festivals to this goddess.”—Arnobius says, Atys was a youth who kept flocks,

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and that Cybele in her old age fell in love with him; but that notwithstanding her being a queen, he received her advances with disdain; whence Tertullian says Cybele had sighed for an ungrateful youth. We also learn from Arnobius, that Cybele, to revenge herself for the coldness of Atys, had him emasculated.—Servius, Tatian, Lactantius, and St. Augustine, relate somewhat differently the story of Cybele and Atys: but still their accounts seem to turn upon the amours of an old queen with a young man who slighted her.—Some authors again, allege that the whole of this story has no other foundation, but that the young Atys being priest of Cybele, and not keeping the vow of chastity incident to his office, had punished himself in the cruel manner above alluded to.—Catullus, who has composed a little poem upon the amours of Cybele and Atys, informs us that this young prince having quitted the place of his nativity, retired into Phrygia, where having castrated himself through some transport of rage, Cybele took him into the number of her priests.

—conjectures as
to the foundation
of it.

All these different accounts show that there were in all probability a plurality of persons of the name of Cybele, and that the history of a princess of Phrygia, who lived in the time of Marsyas, has been filled up with the adventures of all the rest. Or, as Phrygia is the country where the Titan princes kept their court, and where the worship of Titea was first established, the priests in after times may have perplexed her history, and given her the name of Cybele from a mountain of that country. Others derive this name from the Hebrew word which signifies to bring forth with sorrow, and pretend that the tradition of Eve, condemned to the pains of child-bearing, is couched under this fable. Circumstances that are quite inexplicable were added to it, intermixed with obscenities containing the most abominable mysteries of pagan theology.

SEC. I.

CYBELE.

The worship of Cybele blended with that of the Earth:—

The worship of Cybele became famous, especially in Phrygia. Her festivals were there solemnized with great uproar; the priests making a horrible din with their tabrets, and striking their bucklers with their spears, danced and made many strange contortions with their heads and whole body, whence they got the name of Corybantes: with these movements they united shrieks and howlings to deplore the death of Atys, to whose punishment those wretched priests voluntarily submitted. They were called Galli, and the high priest Archigallus, from the river called Gallus, near which these priests inflicted upon themselves the punishment just mentioned. to fulfil the law which Ceres had prescribed to them. It is said that the effects of the water of that river was to throw them into fits of enthusiasm, as Ovid expresses it, *qui bibet, inde furit*. They paid particular honours to the pine tree, because it was near such a tree that Atys had been castrated; they crowned its branches, and covered its trunk with wool, because the goddess had thus covered the body of her dead lover, hoping to restore him to life; they abstained from eating bread, because Cybele had observed a long fast in token of her deep distress. In short, all their ceremonies seemed to be a memorial of the story above related: but because the fable of Cybele, though historical in its original, came afterwards to be blended with physical circumstances, and that goddess taken for the Earth, her worship consequently had relation thereto.—

The Romans and other people of Latium sacrificed to the Earth in the different seasons of the year. Her first festival was on the 24th of January, that she might give growth to the grain and the fruits which she bears; and this festival was called the holy-day of seeding time. Her second festival, celebrated in April, in which she was invoked to receive from the sun moderate heat, and favourable rays for the preservation of the fruits, was called *Hilaria*, that is, the festival of joy. Her third festival, which was

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SEC. I.

celebrated the first day of May, was called Damium, from Damia, a surname of that goddess. When the time allotted for the celebration of this festival arrived the vestals repaired to the house of the high-priest to offer a sacrifice to the good goddess, the mysterious divinity to whom the men were strangers, it being communicated only to women. This sacrifice instituted for the prosperity of the Roman people, was performed with great apparatus and wonderful circumspection. They were at great expense in adorning the house where the festival was celebrated, and as the night was devoted to this ceremony the apartments were illuminated with a vast number of lights. The place was adorned with flowers and foliage of various kinds: myrtle however was excepted, either because, according to the fabulous tradition delivered by Plutarch, Faunus employed the branches of that shrub to punish the intemperance of his wife, who had drank wine contrary to the custom of the times; or because myrtle was consecrated to Venus an unchaste goddess, whose worship did not correspond with that of a goddess acknowledged by the Romans to be the standard of conjugal chastity. The principal care was to admit to this solemnity none but women, to debar from thence all the men, even the master of the house, and all his male servants. Their superstition proceeded so far as to block up the windows through which passengers might possibly perceive their mysteries, and even to draw curtains over the pictures of men or male animals that happened to hang in the apartments.—The same veil which hid from us the Eleusinian mysteries, has also left us in the dark as to the secret worship that was practised during the festivals consecrated to the good goddess. It is not so much as possible to speak with certainty about the name of this divinity. Even the Roman historians acknowledge their ignorance as to this point, and what some of them have said of it amounts only to conjecture. Macrobius attributes this title of good goddess to Cybele, or to the Earth, because she is the source of all blessings.

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Plutarch seems to confound her with Flora. Varro alleges she was the wife of Faunus, and that her modesty and chaste deportment had procured her divine honours: she was so chaste, adds he, that she never looked upon another man but her husband. And popular superstition went so far as to believe that this goddess would strike with blindness every man who should presume to cast an eye upon the mysteries of her worship. The adventure of Clodius, who introduced himself in disguise into the house of Cæsar, at the celebration of the festival of the good goddess, which occasioned that dictator to repudiate his wife Pampæia, is well known.—We may add here that the Greeks had also their good goddess, who was as little known as that of the Romans, by reason of the care taken to conceal the infamous rites that accompanied her mysteries.

Its original not
from Asia, but
from Egypt.

The worship of the Earth is very ancient as we have before stated, and it is not in Phrygia that we are to look for the original of it, since it was not received in Europe till the time of Cadmus who introduced it thither; and it was Dardanus, cotemporary with Cadmus, who after the death of his brother Jasion repaired with Cybele his sister-in-law, and Corybas his nephew into Phrygia, whither they introduced the mysteries of this mother goddess the Earth. Cybele gave her name to this goddess, and Corybas occasioned her priests to be called Corybantes. This is the reason why Cybele herself came in process of time to be accounted the mother of the gods. Though Dionysius of Halicarnassus is not perfectly agreed with Diodorus, since he says that Dardanus founded only the Samothracian mysteries which Chryses his spouse had learnt in Arcadia, and that it was only their son Idæus who introduced into Phrygia those of the mother of the gods, yet we see at what time those mysteries were introduced, by the time when those persons lived. And if we may believe Lucian, there are a great many proofs that the Syrian goddess is the same with Rhea or

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Cybele, since the one as well as the other had lions, tabrets, eunuch priests, and her head crowned with turrets. Macrobius too, alleges the goddess Atergatis of the Syrians was, among that people, the symbol of the Earth. Here then we have the worship of the Earth already established in Syria: but the Syrians were not the original founders of it; for they had borrowed it of the Egyptians who worshipped the Earth under the name of Isis. This is what we learn from Servius and Isidorus after him. Macrobius and several other authors say the same, and Herodotus grants that Isis is the same as Ceres, a divinity always confounded with the Earth. Nor is this inconsistent with what we have said of Isis elsewhere, since the same divinities were frequently the symbols of several different things. This then was the origin of the worship of the Earth, which was propagated with the Egyptian colonies, first to Syria and Phenicia, then into Phrygia in Asia Minor, thence to Greece, and finally into Italy; and this, for the most part, was the course of fables and idolatry in general.

The figure and symbols of Cybele.

Cybele was generally represented as a robust woman far advanced in pregnancy, to denote the fecundity of the earth, of which she was the symbol. She held keys in her hand, to intimate that the earth locked up the seeds of vegetation during the winter season. The crown of oak leaves which she sometimes wore, was a memorial that men had in early ages fed upon the fruit of that tree. She was most frequently crowned with turrets, in allusion to the cities that decorate the earth. She is sometimes in a chariot drawn by tame lions, to intimate that the most rude and uncultivated lands can be made fruitful. When she was represented sitting, it was to denote the stability of the earth. This goddess is also represented with many breasts, in allusion to the earth's affording aliment to all living creatures; and under this figure she generally carries a lion on each arm, other animals on her garments, and a globe in one hand, to denote the earth and its inhabitants.

SEC. I.

VESTA.

VESTA.

Two Vestas;
one, emblem of
the earth, the
other of fire.

There were two goddesses of this name, the elder, and the younger Vesta. The elder Vesta was the same as Titea, and is often confounded by mythologists with Tellus, Rhea, Ceres, Cybele, Proserpine, and Hecate: her history and worship as the emblem and goddess of the earth, was of course the same in every essential respect, with that we have just recited. The younger Vesta was the daughter of Rhea and Saturn, the emblem and goddess of fire and the patroness of the Vestal virgins among the Romans, who honoured her with a peculiar worship. It is of this Vesta or Fire therefore, that it remains for us to say a few words here.

The origin and
propagation of
the worship of
Fire.

It is agreed that the worship of Fire was brought into Italy by Æneas and the other Trojans who settled there; but the Phrygians themselves had received this worship from the eastern nations. The Chaldeans had a high veneration for Fire, which they accounted a divinity. There was in the province of Babylon, a city consecrated to this usage, which was called the city of Ur, or Fire. The Persians were yet more superstitious in this respect than the Chaldeans: they had temples which they called *Pyræa* or fire-temples, set apart solely for the preservation of the sacred Fire, as we have said on a former occasion. From this early and remote origin, the worship of Fire made its way into the most distant countries, and even into Peru and other parts of America. —We shall conclude this short article, by remarking, first, that it was not only in the temples and in the *Pyræa* that the sacred Fire was preserved, since every private person was obliged to maintain it at the gate of his house; and hence according to Ovid, arose the name of vestibule: Virgil also gives us to understand that Æneas, before he left his father's palace, had removed the

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Fire from the sacred hearth. Secondly, that the name of Vesta is synonymous with that of Fire, called by the Greeks Esta, by the Chaldean and Persians Avesta: which if we may rely upon the learned M. Hyde, induced the famous Zoroaster to call his book, wherein the worship of Fire was explained, by the name of Avesta.

SECTION SECOND.

TERMINUS.

The origin of
land-marks from
Egypt.

If the boundaries which separate the fields had always been kept sacred, law and religion need not have lent their assistance to prevent encroachments upon them. The golden age, of which the poets speak so much, that happy time when all goods were held in common, was a period of but short duration; and the same covetousness which led men to appropriate some things to themselves, tempted them very soon to usurp what belonged to others; hence originated those boundaries which the laws obliged every individual to fix to the ground he possessed. If we may credit Virgil, Ceres herself, that famous legislatress, who made such great improvements in agriculture, was the first that enacted laws compelling every one to fix boundaries to his grounds. Plutarch traces not the custom of land-marks so high, at least with regard to the Romans, since he expressly says, that before Numa Pompilius, the fields and possessions which were in that people's territory, had no determined limit, either by trees or stones, or by any other mark that could distinguish their extent. But it is neither in the Greek nor Latin authors that we are to look for the institution of ancient usages. That which affixes boundaries to the fields must necessarily have been established in the earliest ages; and it is hardly to be doubted that the Egyptians were

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among the first founders of it. As the Nile, by its periodical inundations, confounded their lands, they applied themselves to geometry, of which they are said to be the inventors, that after those inundations subsided, every one might have his own assigned him by admeasurement: But as this way of surveying from time to time the fields of every individual was tedious and troublesome, it is probable that a more easy method was soon substituted for it, by placing permanent land-marks that would resist the inundations of the river. M. de Boze, in a learned dissertation upon the god Terminus, says that the Egyptians received from the Jews the custom of designating the boundaries of their fields, and that Moses does not command his people to set bounds to their lands, since it was a settled principle every where; but only forbids them to encroach upon those boundaries.

The origin, and mode of representing, Terminus.

However, as the laws established for the security of the land-marks were not a sufficient curb to avarice, Numa Pompilius persuaded the people that there was a god and protector of the land-marks, who avenged their incroachments. He even built a temple to that god upon the Tarpeian mount, and regulated the ceremonies of his worship. To render his object the more successful, he had this new god represented under the form of a pyramidal stone as we learn from Tibullus and Ovid; or if we may believe Lactantius, it was the same stone which Saturn had swallowed instead of Jupiter. The god Terminus, however, was afterwards represented with a human body, placed upon a pyramidal stone or land-mark.—Such is the origin of the god Terminus: we must not, however, dissemble that there was a god the protector of the land-marks before the time of Numa: and this was Jupiter himself, under the name of Jupiter Terminalis, whom several very ancient authors confound with the god Terminus. Dionysius of Halicarnassus even says that it was to Jupiter Terminalis that Numa consecrated the land-marks: and if we

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trace the subject a little higher, we shall find in Greece the same god protector of the boundaries, under the name of Jupiter Honori-
 us or Horius; and it is certain that the Greeks and Romans worshipped Jupiter Terminalis under the form of a stone, and that upon this stone the most solemn oaths were taken, according to the form, *Jovem Lapidem Jurare*, which we have taken notice of in the first volume. And it was impossible to render the boundaries more sacred, and observed with greater awe, than by supposing the sovereign of the gods was the protector of their privileges.

His festival, and worship. The festival of the god Terminus was called from his name Terminalis, and was celebrated about the last of February. On that day public and private sacrifices were offered to him, but without any effusion of blood; the whole ceremony consisting only of libations of wine and milk, offerings of fruit, and some cakes of new meal. The public sacrifices were offered in the temples, and the others upon the land-marks. The two parties whose lands touched each other, having adorned each side of their boundary-stone or Terminus with a garland, they offered to it their gifts, as we are told by Ovid. Then they anointed it with oil prepared upon the very spot, and thus concluded the festival. But this primitive simplicity did not last long: they forgot Numa's law, forbidding any animated thing to be offered to this god, whose worship was to be wholly rural; for in after times they sacrificed to him lambs and pigs, whereon the families of the parties who sacrificed feasted near the march-stone where they sung the praises of the god in whose name they assembled.

SEC. III.

FLORA.

SECTION THIRD.

FLORA, POMONA, VERTUMNUS, AND PRIAPUS.

FLORA.

Confounded with
Acca Laurentia a
courtezan.

IF we may give credit to Lactantius, Flora was a prostitute, who having acquired immense riches, made the Roman people her heirs, besides appropriating a considerable sum for celebrating annually the day of her nativity by a solemn festival and games called after her *Floralia*. But, continues that learned father, the shame both of the inheritance, and of such a festival, inclined the senate to put that courtezan in the number of the gods, and to feign that she was the goddess of flowers. And Ovid, to give an air of truth to this fiction, says Flora was a nymph called Chloris, who being married to the Zephir, received from her spouse the dominion over all the flowers.—Some critics, among whom are Vossius and Bayle, pretending to find no such account in the ancients, have fallen foul upon Lactantius; and the last makes no scruple to say that he had borrowed the help of falshood, and that no other father of the church, nor any of the ancients had said any thing like it. But if it is true that Minutius Felix, Arnobius, and St. Augustine, among the fathers of the church; Plutarch, Macrobius, and an ancient scholiast on Juvenal among profane authors, speak much in the same manner with Lactantius; the censure of those two critics will fall to the ground of itself. Accordingly Minutius Felix says Acca Laurentia and Flora were two famous courtezans, whom the Romans had deified. Arnobius gives Flora the same epithet of courtezan. As to St. Augustine, what else are we to make of his opinion upon this subject, if it is not equivalent to an affirmation of those just cited, when he puts these several questions to the pagans? namely, “ Who then was this mother Flora? What sort of goddess was she, since she

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derives all her fame only from her lewdness?" The same holy Doctor observes in another place that the obscenities practised at the Floral games were expressive of the character of the person who had given rise to them.—Plutarch relates, though somewhat differently, the same story with Lactantius. "A priest of Hercules, says he, thought fit to game a little one day with the hero, on condition that he who won should regale the other: the agreement being made, he threw the dice for himself and then for Hercules, who won. To fulfil his promise, the priest prepared a sumptuous entertainment; and according to the detestable custom of those times, he brought into the temple one of the greatest beauties of the town, named *Laurentia* there to pass the night with Hercules; who, being pleased with her company, told her that the first person she should meet on going out of the temple should make her happy and load her with presents. *Tartusius*, a man of immense wealth, was the first person whom she met. He fell so desperately in love with her, that dying shortly after, he left her all his riches. She increased them still more by the infamous trade she carried on for several years; and when she saw that she was at the point of death, she named the Roman senate as her heir, who gratefully acknowledged her favour: her name was enroled in the calendar, and feasts were instituted to her honour.—*Macrobius*, in his *Saturnalia*, tells much the same adventure, and says it happened under the reign of *Ancus Martius*. The ancient scholiast upon *Juvenal*, who lived not long after *Constantine*, speaking of the Floral games, says they had been instituted by *Flora*, and that they were full of obscenities. What regard is now due to the decisions of so bold a critic as *M. Bayle*?

Her worship was prior to that of *Laurentia*, afterwards united to it.

It is true however, that *Varro* says the worship of *Flora* was instituted at Rome by *Tatius*, the colleague of *Romulus*; and hence it is certain that she was honoured among the *Sabines*

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before the foundation of Rome, and consequently some ages before the time of which Lactantius speaks. It is further true that Pliny speaks of a statue of this goddess, by the hand of Praxiteles, which proves that her worship was famous in Greece, whence it was propagated to Italy long before Romulus, who adopted it when he entered into an association with Tatius and the Sabines. Lastly, we learn from Justin, that the Phœceans, who built Marseilles, worshipped the same goddess.—To reconcile opinions so contrary, may we not suppose that in reality Flora was more ancient than Acca Laurentia; but that the latter having nominated the Roman people her heirs was confounded with the goddess Flora by the institutions which their gratitude made to her honour? Accordingly, it was common to join with the more ancient gods modern personages whom they deified, and to blend their worship together. Thus it was, to use no other examples, that Romulus was confounded with Quirinus, who was worshipped long before him by the Sabines. And as the name of Laurentia would still keep up the remembrance of her infamous character, it was changed into that of Flora. This change however, did not abolish the memory of her debaucheries; for, in the Floral games were committed a thousand obscene actions, suitable to the goddess in whose honour they were instituted.—We must not omit to take notice that some authors confound this Laurentia with the Laurentia who nursed Romulus and Remus: but suffice it to say that they ought to be distinguished.

The Floral games interrupted, were renewed in honor of Laurentia.

The Floral games, upon the authority of Varro, commenced in the time of Romulus; and when Pliny says that they were instituted in the year of Rome 513, we may suppose this historian speaks of the re-establishment of these games, which had been interrupted for several years. We learn from the ancients that even before their re-establishment they were not regularly celebrated every year, but only when the bad state of the air

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threatened or raised an apprehension of a famine, or when the Sibylline books ordained them; for they never failed to consult these books on those occasions: nor was it till the year of Rome 580 that they began to be celebrated regularly; whence they so continued till they were entirely abolished.—The disorders committed at the celebration of those games were so shocking, that Cato, who had a mind to witness them, withdrew before they were exhibited to the people, who highly commended him for his discretion. Valerius Maximus and Seneca the philosopher thus relate the story: Cato having gone to the celebration of the Floral games, the people full of deference toward a person so grave and of such rigid virtue, durst not prostitute themselves publicly, according to custom. Favonius his friend having informed him of the regard they had for his presence, he thought fit to retire, that he might not interrupt the festival, nor at the same time stain his venerable character by viewing the disorders that were committed at those spectacles. The people moved with a deep sense of his complaisance, gave Cato a thousand applauses. But Martial thought this wise Roman had done better, either not to have appeared at these games, or to have remained when there, since his presence was a restraint upon their licentiousness. “Why, says he, making an apostrophe to Cato, did you appear at those games, since you knew their licentiousness? Came you to the theatre just to go away again?”

POMONA.

Her beauty, and skill in gardening, captivate the rural gods.

Pomona was a beautiful nymph, to whose conquest all the rural gods put in their claims. Her skill in cultivating gardens, especially fruit trees, added to her beauty and personal charms, had inspired them all with love. Vertumnus especially used his best endeavours to please her, and to gain an opportunity of seeing her, he assumed various forms. At last having metamorphos-

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ed himself into an old woman, he contrived to enter into conversation with her, and after having bestowed a thousand praises upon her charms and her talent for the country life, he recounted to her so many fatal adventures of those who like her were obstinately averse to love, and showed disdain towards their lovers, that at length he made an impression upon her heart, and became her spouse.

===== This fable, which Ovid relates so fully, is
 This fable explained. either a mere romance without foundation, or
 ===== possibly, according to the opinion of some authors, it has a relation to some fair one who loved the country life, and applied herself especially to the culture of fruit trees, whence she afterwards acquired divine honours: for in those ages of darkness, nothing more was necessary to raise one to the honour of divinity, than to have excelled in some useful human art. She accordingly participated therein, and had her temples and altars at Rome. Her priests had the name of Flamen Pomonalis, who offered sacrifices to her for the preservation of the fruits of the earth, as we learn from Festus on the authority of Varro.

===== Time has preserved to us some representations of Pomona, which we meet with in Patin,
 How Pomona was represented. Begar, and upon some intaglios. There this
 ===== goddess appears under the figure of a young person, sometimes sitting upon a large basket full of fruit; at other times she is to be seen quite naked, with her basket of fruit hanging on a bough of a tree, against which she is leaning. Sometimes she has a pruning knife in one hand, and a bough in the other; such in short as she is described by Ovid, who says that this goddess, one of the most diligent and active Hamadryads, cultivated with great care and industry, the gardens and fruit trees, especially the apple trees, whence she had derived the name of Pomona.

VERTUMNUS.

SEC. III.

VERTUMNUS.

The symbol of the changes and seasons of the year;—

Vertumnus, whose name is derived from *vertere*, to change, to turn, is thought to have been the symbol of the year, and its variations. This is probably what Ovid designs to intimate by all the metamorphoses which he attributes to that god, as they are perfectly characteristic of the changes that happen in the different seasons of the year. Thus when that poet tells us, that this god assumed successively the figure of a ploughman, that of a reaper, of a vine-dresser, and lastly that of an old woman, they are to denote the spring, the summer, the autumn, and the winter.—There are authors who take Vertumnus to be the same with Janus; and this amounts precisely to what we have just been saying, since Janus as well as Vertumnus figured the year and its revolutions.

—received divine honours from the Etrurians and Romans.

Some authors allege that Vertumnus was an ancient king of Etruria, who by the care he had taken in improving fruits and gardens, had acquired divine honours; and in proof of it, they cite Propertius, who makes this god say: “I am an Etrurian by birth, nor do I repent that I have left a country where war and fighting reign. It is true I am not followed by the crowd, nor have I a temple of polished ivory; but I am satisfied that I see the Roman *Forum*.” Propertius in this elegy relates the metamorphoses of this god, with at least as much elegance and more brevity than Ovid does: but from all he says, we cannot conclude that Vertumnus had reigned over the Tuscans. It only follows that he had received divine honours from that people, and that his worship passed to Rome where he enjoyed the same honors. And we may add, that he was not only considered at Rome as a rural divinity; but also as the god of merchants, and he as well as Mercury had a temple and statue in the *Forum*.

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PRIAPUS.

How he was represented.

We have some monuments remaining of Vertumnus. He is to be seen in Beger, under the figure of a young man, with a crown of herbs of different kinds, and a habit which only covers half his body, holding in his left hand fruits, and in his right a cornucopia. In another image taken from a manuscript of M. de Peyresc, this god appears entirely clothed, with a beard, wearing over his habit the skin of some animal, upon one of whose folds are fruits of several sorts.—Ovid and Propertius have described the various transformations of this god, who sometimes assumed the figure of a ploughman, a reaper, a vine-dresser, &c. &c. However, time has destroyed all the monuments, if there were any, whereon he was represented under these disguises.

PRIAPUS.

Priapus was the god of gardens.

We have seen in the first volume of this work, that Priapus was the same with the idol Belphegor, mentioned by St. Jerom; that his worship had been brought into Lampsacus, a town in Asia Minor, upon the coast of the Hellespont; and that from thence it passed into Greece and Italy. It now remains to set forth the mythology of the Greeks and Romans in relation to this god. But we should first observe, that in all probability it was very late before he was known by either of these people, since Homer and Hesiod say nothing of him.—Among the Romans, Priapus was the god of the gardens; and of these there were none, whether orchards or mere parterres, which had not one or more of his statues.

The fable of his genealogy and worship.

Though authors are not unanimous as to Priapus's father and mother, since some of the ancients assert that he was the son of a nymph, called Chione, yet most of them are agreed that he was the son of Bacchus and Venus. Juno, they add, being jealous of this goddess, contrived by her enchantments that her child should be

quite monstrous and deformed. Thus as soon as Venus had brought him into the world, she removed him out of her sight, and sent him to be educated at Lampsacus, whence this god has ever since borne the name of Lampsacenus. Having afterwards become the dread of husbands he was banished that town: but the inhabitants sometime after being afflicted with a secret distemper, recalled him; and from that time he became the object of public veneration; a temple was erected to him, and sacrifices instituted to his honour.

His original from
Egypt:—his festi-
val.

It is easy to see, that under this fiction is disguised the history of the propagation of the worship of this god from Egypt to Lampsacus; and that the observation of Herodotus, that the birth of a god in a country means for the most part the introduction of his worship into the same country, ought especially to apply to this case. Accordingly he was said to be the son of Bacchus, that is of Dionysius or Osiris who made the conquest of the Indies, and there is no doubt that Venus who is said to be his mother, was Isis the wife of Osiris. This Egyptian queen, as has been repeatedly said, had introduced after the death of her husband the infamous representation of the phallus: and this is the whole mystery of the custom of representing Priapus in his obscene manner. We must be excused from enlarging upon the obscenities of the worship of this god. St. Augustine had reasons for revealing them, which exist no more. I shall only add that Boissart has given a print of a bas-relief which represents the principal feast of Priapus. It is celebrated by women, the chief of whom, probably the priestess, anoints the statue of the god, while others are presenting him with baskets of fruit, and vases of wine, as the god of the gardens and of the country. We see other women in the attitudes of dancers, and playing upon a sort of musical instrument; while one holds a sistrum, which is a new argument that this was an Egyptian ceremony: another, clothed like a baccha-

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THE SATYRS.

nal, carries a child upon her shoulders. There are some again, who are employed in sacrificing an ass, which was sacred to that god. The victim, bound about the middle with a large fillet, has already received the mortal blow, and his blood is flowing copiously into a basin. In fine, you see by the sacrifices, a case with several knives.

SECTION FOURTH.

THE SATYRS.

Satyrs, gods of the woods, &c. their figures and epithets.

AMONG the rural deities, the Satyrs were the most celebrated. They were so many gods whom the pagans imagined to dwell in the forests and mountains, and whom they represented as little men very hairy, with horns on their heads, goats feet, and a tail dangling behind. They were indifferently, Pans, Ægipans, Satyrs, Fauns, or Sileni; with this sole difference, that the Sileni were Satyrs advanced in years, if we may credit Pausanias and Servius.

Their original, probably from monkeys, or the ouran outang.

The poet Nonnus says the Satyrs were the offspring of Mercury and the nymph Yphime; and Memnon in Photius asserts that they derived their original from Bacchus and the naiad Nicæa, the daughter of Sangar, whom he had intoxicated by turning into wine the water of a fountain where she usually drank: but these are mere fabulous births.—Some authors have taken the Satyrs for real men; and St. Jerom too was of this opinion. Albertus Magnus, and Picus of Mirandola, who followed him, speaks of two kinds of men, Satyrs, and those who were not Satyrs. But it is more probable that the introduction of Satyrs into the poetical world was owing to large monkeys being seen sometimes in the woods pretty much resembling men; or perhaps to

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the appearance of barbarians resembling monkeys at a distance: this is the opinion of Pliny who takes the Satyrs for a kind of monkeys; and he asserts that in a mountain of the Indies are to be found four-footed Satyrs, whom you would take at a distance to be men. We may indeed confirm this opinion as to the nature of the Satyrs, by what is related in Shouter's account of the East Indies; where we are told that in the island of Ceylon are to be found Satyrs or Bavianes whom the Indians call Ouran Outangs, that is, wild men of the woods. They are much of the same figure with other men, are entirely covered with long hair, have flat noses, and a savage aspect: they are robust, nimble, and fierce. The way they take them is with gins; and they are so docile as to be taught to walk upon their hinder legs, and to be very serviceable to their masters: they wash their glasses, fill their liquor, turn the spit, and sweep the house. Daper, in his account of Africa, speaks of another kind of monkey which bears a yet greater resemblance to man. These animals being dispersed through the woods, with which the whole country was overgrown, had doubtless given occasion to take those monsters for a species of men, since they bear a much greater resemblance to the Caffers and Hottentots who inhabit the southern extremities of Africa, than these do to other men: and indeed we should have had much less reason to be surprised, if the latter had been taken for real Satyrs, than that the Ouran Outangs should have been accounted real men. This sort of monkeys had frequently affrighted the shepherds, and sometimes pursued the shepherdesses; and this is possibly what gave rise to so many fables about their amorous complexion. If we add to this, that shepherds covered with goat skins, or some priests of Bacchus frequently counterfeited Satyrs to pursue the innocent shepherdesses, I presume we shall have the true key to this fable. Hence the opinion spread that the woods were full of these mischievous divinities: the shepherds trembled for their flocks, and the shepherdesses for their honour;

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wherefore they sought to appease them by sacrifices, and by the offerings of the first-fruits, and of the firstlings of the flocks. Some songs were composed which the shepherds sung in the forests, where they endeavoured, by invoking them, to recommend themselves to their favour. And above all, the poets having got into their hands the amusing subject, invented a thousand tales. The painters too, contributed to propagate those fables by painting Pan and the other Satyrs like men.

Such was the original of these rural deities, such was the ground of their worship, and of the sacrifices that were offered to them. Some great men, however, have been of the contrary opinion, and have wished to humanize the Fauns, Satyrs, and Silenuses, &c.; but most authors are not scrupulous enough to examine into the subjects that they treat of, being too often slaves to prejudice, or, what is as bad, to laziness: for it is enough with them, that some very learned man has advanced such an opinion, to make them subject their reason to the yoke of his authority. To avoid the pain of strict research, and serious examination, they are too often reconciled to run the risk of being led into error, by adopting opinions already advanced. But it will be said, how shall we answer St. Jerom, when he tells us that St. Anthony going to visit St. Paul the hermit, met with a Hippocentaur, and then a Satyr, such as the poets and the painters represent them; and that St. Anthony being interrogated, replied that this was one of those mortal creatures who inhabit the deserts, and whom the blind pagan world called Fauns or Satyrs, and that he made him a present of fruit withal, thought to be dates? If respect for St. Jerom will not allow us, with Majus, in his history of animals, to treat this account as a fable, we may at least answer that it was some devil who had appeared to the good saint. And indeed he was accustomed to see them often under different shapes, as we are told by the writers of his life: we may

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add further, what cardinal Baronius alleges, that this pretended Satyr, as well as others, might have been a monkey whom God permitted to speak, as formerly he did Balaam's ass.—Should it be again objected, what Pausanias says of one Euphemus, who, having been driven by storm with his ship upon the coasts of a desert island, saw a sort of wild men make up to him, all hairy, with tails at the end of their backs, almost as large as horse's tails, who attempted to sieze upon their wives with so much fury, that they had much ado to rescue them; which occasioned that place to be called the Isle of Satyrs: what Ptolemy says, that there are three islands in the Indian Sea beyond the Ganges, inhabited by Satyrs: and what Pomponius Mela adds to this, that there are, beyond Mauritania, in the Atlantic Ocean, islands where nobody is to be seen during the day, but by night great fires are there to be seen, a confused sound of flutes and drums to be heard, and that it is commonly supposed these islands are inhabited by Satyrs: what Plutarch relates, that in the time of Sylla, a Satyr was found in Epirus, such as the poets represent them, who uttered a voice something like the bleating of a goat, and which nobody could understand: finally, what Albertus Magnus says respecting two of these Satyrs which were taken in the forests of Saxony, the one male and the other female; that the female being dead, the male was tamed, and was even taught to articulate some words: To all this I would answer, that admitting these several facts. to which perhaps not a few objections might be made, nevertheless, we may very well apply them to that kind of monkey which we have above spoken of from Pliny, and Shouter. But what Pomponius Mela says, may be thus explained: When Hanno, the Carthaginian general, touched at those islands, which are thought to lie about that of St. Thomas on the coast of Guinea, or near those of Cape Verd, the affrighted inhabitants hid themselves in caverns by day, and lighted fires by night, and uttered a wild and appalling noise to terrify the strangers, and

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compel them to leave their island; which stratagem accordingly succeeded: and this relation Pomponius has copied, to feign that the inhabitants of those islands were Satyrs.—It is still easier to answer what may be urged against us from that Satyr which passed the Rubicon in presence of Cæsar and his whole army; for it was nothing but a stratagem of that famous general. Seeing the scruples which his soldiers had to pass that river, Cæsar dressed up one of them secretly like a Satyr, whom he ordered across the river, to persuade the rest, that since a divinity had showed them the way, they might and ought to pass it likewise.—In like manner, when Diodorus says Bacchus or Osiris was accompanied in his conquest of the Indies with a number of Satyrs, the meaning is, that some of the conqueror's soldiers disguised themselves like Satyrs, to strike a terror into the people whom they wished to subdue; or else, that he led with him several of that sort of apes which are found in Africa, to divert himself and to show tricks to his soldiers; or again, as some authors have thought, he had some wild Ethiopians in his retinue, all hairy like apes, as some of those barbarians are, purely to divert and amuse himself; for that good prince was a great lover of mirth, if we may credit Diodorus. We may add, that never were such discoveries made before, as within a few centuries past, and among all these nothing resembling Satyrs has been found, except the ouran outang and apes we have spoken of.—But after all, if we may believe Bochart, the original of Satyrs comes from the Hebrew word *sair*, which signifies a devil under the shape of a goat; and this is the reason according to him, why they were represented as a sort of goats dancing and frisking in a lascivious manner, with long tails dangling at the ends of their backs. And here we leave each one to bestow what portion of faith he may think proper, while we proceed to consider some of these deities in particular.

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Pan, the chief Satyrs, his genealogy.

Pan, who was the chief of all the Satyrs, was the god of shepherds, of huntsmen, and of all the inhabitants of the country. He was the son of Mercury by Dryope, according to Homer. Some give him Jupiter and Calisto for parents, others Jupiter and Ybis, or Oneis. Lucian, Hyginus, and others, maintain that he was the son of Mercury and Penelope, the daughter of Icarus, and that the god had gained the affections of that princess under the form of a goat, while she attended her father's flocks on mount Taygetus, before her marriage with the king of Ithaca. Some authors again, maintain that Penelope became mother of Pan during the absence of Ulysses in the Trojan war, and that he was the offspring of all the suitors who frequented her palace, whence he received the name of Pan, which signifies *all* or *every thing*.

His education and translation to heaven.

The education of Pan was entrusted to a nymph of Arcadia, called Sinoë; but she according to Homer, terrified at the sight of such a monster, fled away and left him. In consequence of which he was wrapped up in the skin of beasts by his father, and carried to heaven, where Jupiter and the gods entertained themselves with the oddity of his appearance. Bacchus was particularly pleased with him, and gave him the name of Pan.

His gallantries.

This god of shepherds resided chiefly in Arcadia, where the woods and the most rugged mountains were his habitation. He was continually employed in deceiving the neighbouring nymphs, but with various success. It was upon one of these occasions that he invented the flute with seven reeds, which he called Syrinx, in honour of a beautiful nymph of the same name, upon whom he had attempted violence, and who changed into a reed to elude his grasp. Though deformed in his shape and features he had the good fortune to captivate Diana, and gain her favour by transforming himself into a beau-

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tiful white goat. He was also enamoured of a nymph called Echo, by whom he had a son named Lynx. He also paid his addresses to Omphale, queen of Lydia, but was defeated in his views by Hercules, into whose bed he had insinuated himself, mistaking it for that of Omphale, the mistress of the hero, who gave him such a reception as his intrusion deserved.

His worship. The worship of Pan was well established, particularly in Arcadia, where he gave oracles on mount Lycæus. His festivals called by Greeks Lycæa, were brought to Italy by Evander, and they were well known at Rome by the name of Lupercalia. The worship, and many of the fables of this god were derived from the mythology of the ancient Egyptians, among whom he ranked in the number of their eight great gods. We have already spoken of him among the Egyptian deities in the second volume, to which we refer for some other particulars respecting his worship, &c.

His monstrous figure, &c. Pan, like the other Satyrs, was represented as a frightful monster. He had two small horns on his head, his complexion was ruddy, his nose flat, and he had the lower extremities and tail of a goat. He commonly has his syrinx or pipe of seven reeds, and a shepherd's crook either in his hand or somewhere near him. This god was looked upon as the principle of all things: as such, and not because he was a goat in reality, he was represented under the figure of that animal, which is the emblem of fecundity. His horns, as some observe, figure the rays of the sun; and the brightness of the heavens was expressed by the ruddiness and vivacity of his complexion; while the lower extremities denote the inferior parts of the creation, as the earth, the woods, and plants. But the most current opinion attributes to him the figure of a goat, because, when the gods fled into Egypt, in their war against the giants, Pan assumed the figure of that animal, an example which was immediately followed by the rest of the gods.

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Silenus, the epithet not merely of old Satyrs, but also of one in particular.

Though the old Satyrs in general were called Sileni, as we have said on the authority of Pausanias, there was one however to whom this name was appropriated by way of eminence, and who had no other. And as this is one of the most celebrated personages in antiquity, a vast many things have been said of him, some of them true, and others of them fictitious, of which the sense nevertheless is not always inexplicable.

His genealogy, &c.

Elian alleges that Silenus was born of a nymph, and that though he was of the number of the gods, he was however of a superior nature to that of man: but it is probable he had no other authority for this, than what he had seen in Hesiod, who says in general, that all the Satyrs had nymphs for their mothers. Silenus was born, or at least he was brought up, at Malea, according to the testimony of Pindar, who thus speaks of him: "Silenus, that incomparable dancer, whom a citizen of Malea, the happy spouse of the fair Nais, had the good fortune to educate—." The inhabitants of Pyrrica, a town in Laconia, reported that Silenus having quitted Malea, had retired to them; and they showed a well that they believed he had sunk, without which they would have been destitute of water.

His sottish appearance on monuments, the reverse of what authors thought of him.

Lucian says that Silenus was of a middle size, fat and plump: and thus he actually is represented upon medals and other monuments which we have remaining. A servant, in one of Plautus's comedies, gives a picture of his master, very much like the above, and in all probability the author is making a waggish allusion to Silenus, whom the master perhaps resembled a little, as well as Socrates, according to the representations of him upon intaglios. Silenus was also represented riding upon an ass, almost always drunk, and hardly able to sup-

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port himself, as Ovid tells us. It was in this plight that he followed Bacchus, whose foster-father and inseparable companion he was, and to whom, according to Diodorus Siculus, he communicated a part of his knowledge, for which he was famous, as we shall presently see. Upon all the antiques that represent Silenus, he has invariably the air of a drunken man dozing over his wine; and when Virgil describes him in one of his Eclogues, it is like a man gorged with wine as usual—Such was the common idea entertained of this personage, such were the representations made of him. But some ancient authors, very worthy of credit, had much more favourable sentiments of Silenus. According to them, he was a profound philosopher, whose wisdom was equal to his knowledge; and his drunkenness, which has been so much talked of, was nothing but a mystical drunkenness, which implied that he was profoundly immersed in speculation. Theopompus of Chios introduces him holding a conversation with Midas, which is related by Elian, about an island situated beyond all the seas, where there were, among others, two cities, the one called the peaceful city, and the other the warlike city. The inhabitants of the former, free from all care and anxiety, led happy days, and lived for many ages; while those of the latter, always in arms against their neighbours, almost all died in war. It is not known what country Silenus had in view; whether it was the Fortunate islands, which are thought to be the Canaries; or that celebrated Atlantic island, of which Plato has said so much; or, in fine, the country of the Hyperboreans, who, according to the ancients, led a life like that of the inhabitants of the peaceful city.—Cicero too, Plutarch, and many others had formed the same idea of Silenus, and always looked upon him as a very ingenious man, and a great philosopher. Virgil in his second Eclogue, puts into his mouth the principles of the Epicurean philosophy, about the formation of the world and the beings that compose it. And doubtless it was in conformity with the favourable notion of his pro-

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found philosophy, that he was always represented riding upon an ass; which conjecture is supported by a passage in Diogenes Laertius, who, in comparing Aristotle to Silenus, says the first was always on horseback, whereas the second had only an ass to ride upon: the meaning of which must be, that the latter made only slow, but sure advances in philosophy; while the former moved at a quick pace, and made a trip now and then.

The fable of his being taken by Midas, his liberation, &c.:—

Midas, informed of the rare talents of Silenus, had been long desirous of conversing with him. Bacchus having quitted Thrace, where the bacchanals had torn in pieces the unhappy Pentheus, had come to Lydia on the confines of mount Tmolus, where was cultivated excellent wine. Silenus, who was occasionally rambling through that country, mounted upon his ass, stopped frequently near a fountain to sleep out his wine, and to repose himself after his fatigue. This appeared a favourable opportunity to Midas: he threw wine into the fountain and placed peasants in ambuscade. Silenus having drank of the wine to excess, and the peasants seeing him drunk, seized upon him, bound him with garlands of flowers, and thus led him to the king. This prince, who was himself initiated into the mysteries of Bacchus, received Silenus with great marks of respect; and after having celebrated the Orgies with him for ten days and nights successively, and heard him discourse upon several subjects, returned him to Bacchus. The god, overjoyed to see again his foster-father, whose absence had given him a great deal of uneasiness, bid Midas demand of him any thing he pleased, and it should be granted. Midas being excessively covetous, asked the power of converting into gold whatever he touched, which was accordingly granted him: but the present soon became a distressing evil. At first he was charmed with the experiments he made; he touched a stone, a bough, ears of corn, all became gold; but when he was preparing for dinner, and was going to wash his hands, the water un-

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derwent the same change: in fine, the bread, the meat that was served up for him, the wine, all became gold as soon as he reached forth his hand to help himself: so that he was ready to starve in the midst of all his riches, when, addressing himself to the same god to deliver him from so inconvenient a power, Bacchus ordered him to wash his hands in the Pactolus, which he did; and losing that fatal virtue, he communicated it to the river, which, from that time was said to roll a golden sand.

—its explanation. Thus the Greeks took a pleasure in perverting history into ingenious fables: for Midas was a powerful prince, and Silenus whom he made good use of, was a profound philosopher, who assisted him in his councils, in founding his laws and religious ceremonies. Perhaps too he was somewhat addicted to drinking, and consequently was accounted Bacchus's foster-father and inseparable companion, only because he had introduced into Lydia the Orgies and other festivals of that god. All the ancients say Midas was a king of that part of Lydia and Phrygia where the Pactolus runs. Herodotus who says he reigned after his father Gordius, adds that he sent large presents to the temple of Delphos, and among others a golden chain of inestimable value. The same author speaks elsewhere of the gardens of this prince, where roses of exquisite beauty grew without culture, and that these are the gardens where Silenus is said to have been taken. Midas, frugal to avarice, reigned over a very rich country, and amassed very considerable sums by the sale of his corn, his wine, and his cattle. This, no doubt, is what made them say, that he turned into gold whatever he touched, even the bread, the wine, and the meat that was served up to him, by way of extending the hyperbole. Having learnt that the Pactolus abounded in gold dust, his avarice changed its object; he abandoned the culture of the fields, and employed his subjects in gathering the gold of that river, which brought him in a new treasure: and this is the foundation of the fiction of his having

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communicated to the Pactolus his aurific virtue.—We may add here, that as Midas had his spies in various places, whom he questioned and listened to with great attention, hence it was said that he heard at a great distance, that he had long ears, as we say of a powerful king, that he has long arms: and this again is the origin of the fable that gave this prince ass's ears.

Some authors have confounded Silenus with Marsyas, that celebrated player on the flute, whom we have spoken of in the history of Apollo, who flayed him alive. What may give some probability to this opinion, is that Marsyas is represented as a Satyr, as may be seen in some figures of him in Montfaucon's antiquities. But what fully determines in favour of this opinion, is, that Herodotus speaking of Marsyas, calls him Silenus.

His worship, distinct from that of Bacchus. Silenus was worshipped after his death, as a demi-god, and received the honours due to heroes, independent even of Bacchus. This is the remark of Pausanias, who, speaking of the temple which Silenus had in Elis, expresses himself thus: "There you will see likewise a temple of Silenus, but a temple which is appropriated and peculiar to himself, while Bacchus has no share in the honour of it."

FAUNUS.

Who was Faunus:—Faunus, as Virgil tells us, was the son of Picus, the fourth king of Italy. He lived while Pandion reigned at Athens, about thirteen hundred years before the Christian æra, that is, a hundred and twenty years before the Trojan war, or in the time of Evander and Hercules, if we may believe Dionysius of Halicarnassus. The same author adds, that he was a prince of very great bravery, and wisdom; which probably caused it to be said that he was the son of Mars. Lactantius informs us that he was very religious; and Eusebius places him in the catalogue of the Latin kings.

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FAUNUS.

— why made a
rural deity.

As Faunus applied himself, during his reign, to agriculture, he was ranked after his death among the rural deities, and was represented with all the equipage of the Satyrs. It was even asserted that he delivered oracles; but this fable is only founded upon the etymology of his name, being derived from a Greek word which signifies to speak: and it was perhaps for the same reason that they called his wife Fauna, a prophetess.

Fauna, his wife,
had divine hon-
ours.

Fauna was a person of great chastity, as we learn from Varro; and Lactantius, who copied him, tells us she carried modesty and reserve so far, that she never would look at any other man but her husband. She was wont to make predictions to women, as Faunus did to men. So many good qualifications raised her to divine honours after death, and she was called the good goddess. The women offered sacrifices to her in places where no access was permitted to men.—Plutarch and Arnobius, however, speak not so favourably of Fauna as do Lactantius and Varro, for they allege that she was a little given to wine: but would men ever have deified a person who was addicted to a vice so indecent in her sex?

Faunus and Fau-
na not fictitious
personages.

Those who are for reducing the fables to allegory, are not wanting to tell us here, that Faunus and Fauna are two fictitious personages, under whose names the pagans adored the earth, and that Evander brought their worship from Arcadia. But the express testimony of Varro and Dionysius of Halicarnassus, of Plutarch and Lactantius, are more to be regarded than those allegorists, who have fallen into this error, only for not being aware that one and the same person in the pagan theology was often both a natural and animated deity; which indeed is the key to most fables, as we have had frequent occasions to observe.

SYLVANUS.

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SYLVANUS.

Who was Sylvanus; confounded with Faunus, Pan, &c.

Sylvanus, according to some authors, was the son of Faunus and Fauna; or, according to Plutarch, of Valerius and his daughter Valeria; while Elian and Probus give him yet a more scandalous original: and such is the uncertainty of the matter, that others say, instead of being the son of Faunus, Sylvanus was the same god with him; while others confound him with Pan, or Egipan. And this agrees with what Pliny tells us, that the Egipans were the same with the Sylvans: but even the pagans had sometimes very imperfect ideas of their own deities.

How he was represented.

The monuments we have now remaining, represent Sylvanus sometimes as a Satyr, sometimes as a man with half the body of a goat, at other times with a form quite human; almost always with a branch of cypress, in token of love for the young Cyparissus, who was transformed into that tree. The pine-apple, a pruning knife, a crown coarsely made, and a dog, are the common embellishments of the figure of this rural deity, where he sometimes appears naked, sometimes covered with a rustic garb which reaches down to his knees.

His worship.

As Sylvanus was highly honoured, especially in Italy, we see his images frequently accompanied with altars, priests, players upon the flute, and the victim that was most commonly offered to him, namely the hog. The priests of this god constituted one of the principal colleges of Rome, and were in great reputation; which was a sufficient evidence of the fame of his worship. When the Romans were masters of the Gauls, they had undoubtedly introduced thither the worship of this god, and founded a college of priests like that at Rome, since there was found some years ago, near Paris where their foundation had been, a stone with an inscription mentioning the college of priests of the god Sylvanus.

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PALES

PALES.

The goddess of
flocks and shep-
herds;—the cere-
monies of her
worship, &c.

We shall add to this article upon the Satyrs, a few words respecting Pales, who, though not one of their number, was, like them, a rural divinity, a goddess of shepherds, the tutelar deity and protectress of the flocks. The feast that was celebrated to her honour on the 21st of April, was called Palilia or Parilia. The whole ceremony consisted in burning large heaps of straw and leaping over the fires. No animals were killed there, and the purifications were performed with the smoke of horse blood, and with the ashes of a calf that had been taken from an immolated cow, or with the ashes of beans. The flocks were also purified with the smoke of sulphur, of the olive, the pine, the laurel, and rosemary: then, after the shepherds had leaped about the bonfires of straw just mentioned, they offered in sacrifice, milk, cheese, wine, and cakes made of millet; a festival truly pastoral and rustic, and such as was suitable to the goddess of shepherds and flocks.—As Romulus laid the first foundation of Rome on the 21st of April, which day was consecrated to Pales, he made this festival which was celebrated in honour of that princess, to serve for commemorating the foundation of his new city: thus they were always confounded with one another, as one and the same festival.

Several other
rural deities.

As Pales was the goddess of flocks and shepherds, so was Bubona the goddess of oxen and cowherds. They sacrificed to her also in a rural manner, and invoked her for the health of their oxen.—Mellona, another rural deity, took care of the bees, and the honey which they produced.—Seia, Segesta, and Tutilina, were other divinities who took care of the corn, and were honoured by the labourers with a particular worship; with this difference, however, that the former watched over the grain while it was yet lodged in the earth,

the second took care of it in the time of harvest, and the third had charge of it when it was in the granaries.—*Rubigus*, whose name is derived from the Latin *rubigo* which signifies the rust or blasting of corn, was another divinity whom the Romans invoked for the preservation of corn from the blast. There were many other rural deities, of whom the reader may form a pretty accurate idea, upon the model of those just mentioned, without entering into any detail respecting them:

SECTION FIFTH.

THE NYMPHS.

Their general
appellations.

THE Nymphs in general, were the goddesses of the mountains, woods, rivers and fountains; from which they derived several different names. Those whose abode was on the dry land, had the general name of Nymphs: the guardians of the rivers and fountains were called Naiads: those who inhabited the pools and marshes were termed Limniades: those who presided over the groves, had the name of *Napææ*: those who delighted in the woods, were Dryads; or *Hamadryads* if they were attached to some particular tree; in which case they lived and died with it: such as presided over mountains, were named *Oreades*: and those, in short who dwelt in the sea, were called *Nereids*. Of these last we shall be more particular in the chapter of sea deities.

Their original
from souls departed,
which frequented the
various parts of
nature.

It is not easy to say what was the original of those fables which have been delivered about the Nymphs, for it is not possible that all which the poets say of them was mere allegory. They did not merely intend by those symbols to give us an idea of the properties of water, and sapid substances, which are the principles of the generation of trees and plants,

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because the word nymph is derived possibly from *lymfha*, which signifies *water*; nor was this Hesiod's reason for making them spring from the sea foam like Venus; or that they were called the mothers of the rivers, the daughters of the watery elements, or of the sea, &c. It is rather probable that the idea of the Nymphs originated from an ancient opinion that the souls of the dead wandered about the tombs where their bodies were interred, or in the places which they had frequented during their abode in this world: and this is the sentiment of Porphyry. What makes very much in favour of this opinion is a remark of Meursius, that the Greek word *Nymphē* is no other than the Phenician word *Nefhas*, which imports *the soul*: and he adds that this opinion, as well as many others of those times, took its rise from the Phenicians. For, before the system of the Elysian fields and Tartarus, which was not much older in Greece than the time of Orpheus and Homer, the common belief was, either that the souls hovered about the tombs, or haunted the gardens and delightful groves, which they had frequented during their union with the body. Hence these places even came to be objects of religious veneration, where it was usual to invoke the shades that were believed there to haunt, to propitiate them by vows and sacrifices, that they might vouchsafe to watch over their flocks and houses. And this is the original of the ancient custom of sacrificing under green trees, where the wandering ghosts were thought to take great delight; a custom formerly observed by the ancient Gauls and Celts, who sacrificed under the oaks, whence the name of Dryads and Hamadryads were applied to those Nymphs who inhabited the forests and trees.—What further confirms this opinion as to the original of Nymphs, is, that the stars and the higher parts of the universe were believed to be so many animated beings, or to be inhabited by the souls of the dead; and this notion was afterwards extended to the earth, the groves, the mountains, rivers, &c.; to all which, tutelar deities

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were assigned.—But it must be granted that in later ages women of every class, from the lady of distinction to the simple shepherdess, who had been engaged in any adventure, were denominated Nymphs: thus the poets, faithful copyists of the reveries of the ancient, frequently give that appellation to illustrious women, who enter into the subjects of their poems. We may add that the wives of the Atlantides were the first women who were called Nymphs.

The metamorphoses of women into Nymphs explained.

It is not so difficult to explain the meaning of those many metamorphoses of persons transformed to Nymphs, Dryads, &c. When some princess was carried off in hunting, or perhaps perished in the woods, the ordinary resource of flatterers was to say, that Diana or some other friendly divinity had transformed her into a Nymph. The same report was spread about those who through the influence of melancholy retired into the woods, there to deplore their misfortunes; for then if they died near some fountain, it was usual to say they were transformed into Nymphs; and upon this some poem would be composed wherein the fountain would be called after the name of the princess; as it happened to the pretended Egeria, that celebrated Nymph whom Numa Pompilius went to consult in the forest of Aricia. That prince, in order to persuade the Roman people of the divine nature of that religious worship which he had a design to establish, reported that all the ceremonies of it were dictated to him by a Nymph, with whom he feigned to have intercourse, under the name of Egeria. After the death of their king, the Romans went in search of this pretended Nymph, and having found nothing but a fountain in the place whither Numa used to retire, and where probably he was in the habit of performing some hydromancy, as St. Augustine asserts, they imagined the Nymph had been transformed into that fountain. From this example we may judge of all the other fables that have been delivered about the Nymphs.

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Homer's grotto
of the Nymphs,
&c.

We shall say nothing of the fine description that Homer gives of the grotto of the Nymphs; nor of those verses where Horace represents Bacchus instructing the Nymphs: for the reader would not be entertained or edified by the allegories which some authors make of them, and far less by the impertinent obscenities which a stoic philosopher, with all the air of gravity and seriousness has thrown out on the occasion.

Their longevity
and their num-
ber.

It is proper here to add, that the pagans did not indeed believe these pretended goddesses were immortal; but they supposed them to be very long-lived. Accordingly Hesiod makes them live several thousand years; and Plutarch has determined their life to be 9720 years. The number of these divinities, according to Hesiod, was about three thousand: and Beger has collected from the poets about one hundred and twenty of their names; but it will not be expected of us to enter into a particular account of them.

Their worship,
and mode of re-
presenting them.

Though the power of the Nymphs was supposed to extend over the different parts of the earth, and the various functions and occupations of mankind, yet they were not worshipped with so much solemnity as the superior deities. They had no temples raised to their honour, and the only offerings they received were, milk, oil, and honey; sometimes too the sacrifice of a goat was offered them. — They were generally represented as young and beautiful virgins, holding a vase from which they seemed to pour water. Sometimes they had blades of grass, leaves, and shells instead of vases. It was deemed unfortunate to see them naked; and such a sight was generally attended with a delirium.

SECTION SIXTH.

THE LARES, AND PENATES.

THE LARES.

The Lares and Manes at first the same, afterwards distinguished.

THE Lares were originally the same with the Manes of the dead. Servius supports this opinion, when, upon the fifth *Æneid*, he refers the original of the Lares to the ancient custom of burying the dead in houses, who were afterwards their domestic gods; for the Lares in that case were inevitably the same with the Manes of the dead. Varro also asserts that the Lares were the same with the Manes; and Festus agrees in this with that learned Roman. Another decisive proof that these gods were the same with the Manes, is, that the Manes were also called familiar Lares, or *Larvæ*, according as they were of an innocent or malignant character.—In process of time however, the Manes were distinguished from the Lares: the former, besides being divided into good and evil *Genii*, or familiar Lares and *Larvæ*, gave rise to another sort of divinities called *Dii Manes*, who took charge of the ghosts in the infernal regions; while the latter, besides being guardians of the houses, extended their care to the streets, the highways and the fields.

Their genealogy.

But as the gods of paganism, whatever order they were of, never wanted a genealogy, the Lares, according to Ovid, were the sons of Mercury and Lara, the daughter of Almon. The indiscreet Lara having let Juno into the secret of some of Jupiter's gallantries, that god cut out her tongue, and ordered Mercury to carry her to hell. But as the dismal state she was in had not quite effaced all her charms, her conductor fell in love with her by the way, and had by her twins, who were called Lares; and who, in process of time became guardians of the streets and highways. Inscriptions con-

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firm this opinion of Ovid, since we find some of them with these words: *Lar vialis*—the Lar of the highways. In the mean time, as nothing is worse vouched for than the genealogies of the pagan gods, there are authors who give Larondo for the mother of the Lares: but may not these be the same person under two similar names?

Their worship. The obligations which every one thought he owed to the Lares, induced their votaries to make frequent libations to them, and even sacrifices: this at least is what may be gathered from an ancient marble published by Boissard, which was dedicated by C. Sempronius Piso, to the gods Lares of the emperors; since besides the two figures the one of a young man, the other of a man more in years, you see there a flaming altar, with the *prefericula*, a vase, a *patera*, and other instruments of sacrifice. Besides all this, the statues of the Lares were adorned with flowers and garlands; in short they were purified and cleaned with very particular care. For this service, at least in the houses of the great, one or more domestics were exclusively employed; and Suetonius informs us that Domitian had a *valet de chambre* of this kind. It is proper to observe however, that sometimes they lost all due respect for these gods, as upon certain occasions of grief for the death of some beloved object, which prevails over every other consideration, when they even threw them out at the windows; the like of which was done at the death of Germanicus, as Suetonius tells us in the history of Caligula's life.—The apartment devoted to the use of these gods was called *Lararium*.

Their names derived from the things over which they presided. As the power of the Lares was extended over cities, the country, and the sea or navigation, &c. they had different names given them accordingly. Those who presided over houses were called *Familiares*, those over cities *Urbani*, over the coun-

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try Rustici, over the high-ways Viales, over the cross roads Compitales; and those which presided over the sea, or took care of the ships, were called Lares Marini: these were probably the same with the gods Pataici we have mentioned in the second volume, which were set upon the prows of ships as their patrons and guardians. Besides these names, that of Grondiles was given them by Romulus, in honour of a sow that had brought forth a litter of thirty pigs; and it was from the squeaking, or rather grunting of these little animals that this name was derived: thus we see from what contemptible sources the pagans could derive the names of their deities.

The modes of
representing
them.

As dogs are usually the guardians of houses and fields, we should not be surprised at Plautus for saying that the Lares were represented under the figure of those animals. Some of their statues resembled monkeys, but they were covered with the skins of dogs. Some of them also had human figures, with the wonted covering of dogs' skins. Their statues were placed in niches about the hearths, but most commonly behind the doors of houses, as it was believed that they banished from thence every thing pernicious, especially the Lemures or evil Genii who were only capable of doing mischief.—We may observe here, that when children came to the age of fourteen when they laid aside the *Bulla*,* they hung them at the necks of the Lares; and the slaves did the same thing with their chains when they were set at liberty. Petronius, who always makes much agreeable use of ancient fiction, says, the youth having entered into Trimalcion's banqueting-hall, clad in white tunics, placed the gods Lares upon the table adorned with *Bulla*.

* The *Bulla* was a golden ornament, in the shape of a heart; which the Roman youth wore about their necks till the age of fourteen, when they laid it aside with the above ceremony.

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THE PENATES.

These gods were confounded with other gods, and distinguished from them.

We have seen that the Lares, Dii Manes, &c. originated from the veneration the ancients entertained for the Manes of the dead; and that in process of time they became distinct divinities, with functions and a worship quite different, though occasionally confounded to the last: we shall now find the same statement equally applicable to the Penates, who had the same original with the deities above named, and in the lapse of time became distinct, though they continued occasionally to be confounded with them. For, if we may believe Servius, on whose authority we have attributed the same original to the Lares, the Penates took their rise from a vulgar opinion, that the Manes of their relatives delighted after death to dwell in their houses, where they were consequently interred, and their pictures preserved with great respect in an apartment called *Penatralia*, corresponding with the *Lararium* of the Lares. And thus, after regarding them for a length of time with the greatest respect, they by degrees paid them homage, implored their assistance, and at last founded to them a religious worship with the wonted ceremonies. So that of old, the Penates were only the Manes of the dead, as St. Augustine also, proves from the authority of Apuleius and Photinus; but he at the same time shows that they were afterwards associated with all the other gods without distinction, while Coriolanus in his farewell to his mother, distinguishes them from the Lares and Genii; he says "Adieu, ye Penates, ye paternal Lares, and ye Genii of this place." Such are the irreconcilable inconsistencies to be found throughout the subject of mythology, confounding a part with the whole, and distinguishing parts between which there is scarcely a shade of difference.

They were chosen from all classes of deities.

We are not to imagine then, that the Penates were a distinct class of divinities, since they were often derived from the several classes ac-

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cording to the devotion of the person who made choice of them for the purposes of his private worship. Thus Nigidius, an ancient author cited by Arnobius, distinguishes four sorts of Penates. The first, says he, are of the class of Jupiter, that is, chosen from among the celestial gods: the second is taken from the class of Neptune, or the sea-gods: the third are of the class of Pluto, or the infernal gods, &c.: lastly, they might be taken indifferently from the class of all the deified men; and it even frequently happened to their ancestors to be placed among those gods, as we might suppose, from their original, thus in the end, circumventing to the source whence they sprung. Accordingly we have ancient inscriptions that make mention of the Penates and Lares of all sorts, even of the living emperors. But though it was optional with every one to choose his Penates from whichever of these sources he pleased, it must be confessed however, that by the Penates were usually understood those of the Samothracians.

Their worship,
at first prohibited,
at length established
by law, observed with
great solemnity.

Anciently it was not allowable to have those private gods, nor to address any worship to them: but at last, not only was their introduction tolerated, but it was even authorised by the secular powers. There was even one of the laws of the twelve tables, ordering the religious celebration of the sacrifices of the Penates, and the uninterrupted continuation of them in families in the same manner as they had been established by the heads of those families. It is further known, that when any one passed into another family by marriage or otherwise, the magistrate took care to provide for the worship of the gods whom the adopted person had relinquished.—Apuleius comprehends all the sacrifices of the Lares and Penates in three words; *incense, wine,* and sometimes *victims*. There were for that purpose altars, such as may be seen in M. Baudelot's work on the utility of voyages. On the evening before the feast, great pains were taken to rub the statue with balm and wax, to make them bright and capable

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of receiving the impression of the vows that were made to them. This wax, to mention it by the way, formed a crust which entirely covered the matter whereof the statues were made, and gave rise to an opinion that they were made wholly of wax.—Anciently children were offered in sacrifice to these gods, but Brutus who expelled the Tarquins, exploded this barbarous custom, and from that time nothing was offered to them but wine, incense, fruits, and sometimes a lamb, or other bloody victim; as we see in Horace, who, inviting his mistress to come and assist at a sacrifice of this nature which he was preparing in his family, recounts to her the preparations he had made for it. Their statues were likewise crowned with festoons, poppy, and garlic.—In the public sacrifices offered to the Penates, they immolated a sow, as they did on the like occasion to the Lares, according to the authority of Varro and Propertius; and this custom is thought to have been introduced by Æneas. It was in the time of the *Saturnalia*, that they celebrated the feasts of the Lares and Penates, and there was a day besides in each month, set apart for the worship of these domestic gods. Superstitious zeal went even so far sometimes as to worship some of them every day and several times in the same day, as Suetonius and Tacitus prove from the example of Nero, who neglected all the other gods for the sake of a favourite Penates.—As not only private persons had each his gods Lares or Penates, every people chose of them for the preservation of the State, there was at Rome a temple consecrated to these domestic gods, and there was set apart for them a holiday which was celebrated with a great deal of solemnity, about the last of December. To this were added the games called *Compitales*; as much as to say of the cross-streets, over which these gods presided.—In fine, such great respect was paid to the Penates, that no important enterprise was undertaken without consulting them; and their figures were sometimes carried about on journeys, as we learn from Apuleius. “Wherever I go, says

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he, I always carry with me in my journey, the figure of some god." Cicero, it seems, was afraid of fatiguing his favourite Minerva, when upon setting out on his exile, he went and consecrated her in a solemn manner in the capitol.

The mode of representing them. The figure of the gods Penates, as we might suppose from their models, was sometimes the simple representation of a god, a genius, a hero, or demi-god, or lastly, of some famous ancestor: frequently they were *Pantheons*, that is, such as were charged with the symbols of several divinities. Of these last we find several in Spon, Couper, and particularly in Baudelot's *Utility of Voyages*. These statues were not made of wax only as some authors have pretended, but indifferently of all sorts of materials, even of silver itself. They were consecrated in the most secret places, called *Penetrabilia*. There altars were erected to them, lamps kept burning, and symbols added, expressive of vigilance, among which was the dog, whose skin these statues wore upon their shoulders, as we have said of the Lares, or had the figure of that vigilant animal under their feet.

They were supposed to give oracles, according to the evidence of an intaglio. As man is naturally curious, and anxious about futurity, it is probable that among the Penates there were some who delivered oracles. We know that no important business was done without consulting some oracle; but as the places where they were commonly delivered were sometimes remote from those who wished to consult them, which would also be attended with a great apparatus and expense, it was more convenient for every man to have one in his own house, which he might consult at least for all domestic purposes. Though we have met with no authority that informs us of this fact, yet a medal or intaglio makes us acquainted with many things which we should otherwise have remained ignorant of. Accordingly, Cupponi sent to the academy of *Belles-lettres* in 1733, the print of an antique intaglio,

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which represented an altar, whereon is a head, or rather a mask, and by the side of it is the figure of a man stooping down with his head inclined as it were to listen. In front is a woman standing, and at the foot of the altar is a little animal. The explanation given of it in the memoirs of the Academy, perfectly agrees to one of the gods Penates, who delivered oracles. The mask represents either the god Pan or Sylvanus, or some other of that class: the man who is in a listening posture, is expecting his response: the woman who is standing, seems to come for insight either into a dream, or some other affair which disturbs her: the little animal may be a young kid, which is destined for the sacrifice.

It is agreed that there was no idolatrous nation where superstition for the gods Penates was carried to greater lengths, than among the Romans, though almost all nations held them in great veneration, as the Greeks, the Egyptians, the Phenicians, and the Chaldeans. It is probable that this worship had been brought to Rome by the Phrygians. Virgil tells us that Æneas took great pains to bring with him the Penates, according to the orders he had received from the Fates by the mouth of Hector. These Phrygian gods adopted with great reverence by the Romans, (who prided themselves in nothing so much, as in being thought to be descended from Æneas and his mother Venus), were placed in a temple near the Forum. Dionysius of Halicarnassus thus describes them: "They were, says he, two men sitting, each of them armed with a pike, and the sculpture of them was very ancient. We have also several other statues of these gods in old temples, which are all in a military garb." The sacred Fire or Vesta, which Æneas likewise brought with him, was undoubtedly the most distinguished of the Penates, since after Hector had recommended these gods to him, he himself approached the sacred hearth, and removed from thence the Fire that was there burning.—If

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we may believe Varro, Dardanus had first brought the Phrygian Penates into the island Samothrace, and Æneas transferred them thereafter from Troy into Latium.—But to trace these private gods to the utmost period that we have any knowledge of them, we will add that the idols which Jacob brought from the house of Laban his father-in-law, and which the Scripture calls by the name of Teraphrim, were Penates, whose worship was propagated afterwards into Phrygia, and thence into Greece and Italy.

CHAPTER IV.

SEA DEITIES.

SECTION FIRST.

WORSHIP PAID TO WATER.

Water, as an element, had divine honors, and, as other physical deities, was confounded with animated gods:—

BEFORE we proceed to the history of the particular deities proper to this chapter, we shall give an account of the worship of Water in general; for, if the exigencies of life prompted the pagans to deify almost all the parts of the world, and especially the elements, Water had a title to be one of their first divinities, since the ancient philosophy, the principles whereof Thales brought from Egypt and propagated afterwards in Greece, taught that it was the first principle of all things; that it had the greatest share in the production of bodies; that it made nature fruitful; nourished the plants and trees; and that were it not for this, the earth, quite dried and parched, would be a sterile mass, a frightful desart. The Water, however, as an element, could only be a physical divinity: but the physical gods were seldom long without having animated gods connected with them, who became their symbols, as Osiris and Isis among the Egyptians, and Apollo and Diana among the Greeks, became the symbols of the sun and moon: the worship which was paid to these divinities was at last confounded, nor was the distinction

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longer kept up between the natural and animated god. Just so was it with the Water: the Ocean, and the Seas, were objects of religious worship; but Neptune, an animated god, became their symbol, and presided over them: and the case was the same with the rivers, the fountains, and every other mass of water, which had each a particular divinity, or a Nymph, and the honours that were paid to Water in general, were afterwards blended with those that were paid to those deities who became its symbols.

—proved by a reference to the worship that most ancient nations paid to it. That the Water, as an element, received divine honours, is a fact that cannot be controverted. We have mentioned on a former occasion, what Herodotus says of the veneration which the ancient Persians had for it, the sacrifices which they offered to it, and that they carried superstition so far, as not to defile it in any manner; to spit, or blow their nose in it would be criminal, and even to wash their hands, or quench their thirst with it was forbidden. We may venture to say, however, that these niceties must be understood in a somewhat qualified sense, though Strabo, on this occasion, gives much the same account with Herodotus; only he attributes to the Cappadocians what this author ascribes to the Persians.—Though the Egyptians had a particular reason for holding the sea in abhorrence, because they believed it represented Typhon, yet they had not therefore the less veneration for Water. St. Athanasius, who, as he was an Egyptian, must have been acquainted with the religion of that country, after saying in general that the pagans adored the Water, adds that the Egyptians especially were distinguished for the worship they paid to that element, which they looked upon as a divinity. The Water of the Nile above all was held by them in high veneration: that beneficial river, to which they gave the name of Oceanus, Ypius, Nilus, was also called *Siris*, which by abbreviation, is the same with that of *Osiris*, and in reality it represented that god; for as has been said more than once, the same god was frequently the

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symbol of several things: thus Osiris, who in the heavens represented the sun, on earth denoted the waters of the Nile: and without this distinction, we shall never understand the pagan theology. We have seen in the second volume, that the Egyptians represented Canopus, the god of water, by a vase: we shall add here that according to Vitruvius, the priests upon certain days filled that vase with Water, adorned it with great magnificence, and then placed it upon a kind of public theatre, when all prostrated themselves before it, with hands lifted up towards heaven, and gave thanks to the gods for the benefits they received from this element. The intention of this ceremony was, to teach the Egyptians that Water was the principle of all things, and had communicated life and motion to all animated beings. But among that people, Water, by way of eminence, was called the Nile, and to it was referred all the veneration they had for this element; and of all the festivals they celebrated in honour of this river, that of opening the canals at the time of its swelling, was the most solemn and magnificent. By way of thanks to the river for the benefits which the overflowing was to produce, they used to throw into it in the form of sacrifice, barley, corn, sugar, and various fruits. But as superstition knows no bounds, they stained with blood, and that in the most cruel manner, a day that seemed to breathe nothing but joy, by the sacrifice of a young virgin, whom they drowned in the river: a barbarous custom which lasted a long time, and was so difficult to be abolished, that nothing would satisfy the people when it came to be absolutely prohibited, short of sacrificing at least the representation of a young woman. This festival still continues, though the avarice of the Bashaws makes it less solemn.—The Indians, we know, paid high tributes of adoration to the Ganges, whose waters, to which they attributed signal virtues, were reckoned by them holy and sacred. Their superstition in this respect continues still, and the princes who reign upon the banks of that river, well know how

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to turn this superstition to a profit, by making their subjects buy the permission to draw water from that river, or to bathe themselves in it.—Maximus Tyrius, informs us, that the people on the north side of the Euxine sea, paid a religious worship to the Palus Meotis, whereof they had statues, by which they used to swear.—Vossius, who has treated this article with his usual erudition, asserts the same thing of the ancient Germans, and some other nations, as may be seen in his learned work upon the origin and progress of idolatry.—And Maximus Tyrius, assigning the reasons that induced several nations to worship the Rivers that watered their country, informs us at the same time, of the universality of the worship that was paid them. “The Egyptians, says he, worshipped the Nile on account of its usefulness; the Thessalians, the Peneus, for its beauty; the Scythians, the Danube, for the vast extent of its waters; the Etolians, the Achelous, on account of the fable of his combat with Hercules; the Lacedemonians, the Erotus, by an express law that enjoins it; the Athenians, the Illessus, also by a statute of religion.”—The Greeks and Romans were too superstitious not to adopt the worship of Water. Besides what the author just quoted says of the Thessalians, Etolians, Athenians, and Spartans, antiquity furnishes us with a thousand examples of the excesses to which they went in this respect. Their temples contained statues of the Rivers and Fountains, as well as those of other gods. There were few Rivers and Fountains in Greece, near which you would not have seen statues, numbers of inscriptions, and altars consecrated to those Rivers and Fountains: there they regularly went to perform libations, and to offer sacrifices, as we learn from Pausanias. Accordingly, medals represent to us the Rivers as gods, and among others is one of Posthumius, upon which is the Rhine, with this inscription, *Deus Rhenus*. The Tyber, in like manner appears upon the reverse of a *Vespasian*, not only as a divinity, but as the patron and protector of Rome: and when

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Æneas arrived in Italy he performed religious ceremonies to that river, gave himself up to its protection, and prayed it to be propitious to him. Sibotus, king of Messene, was not content with worshipping the river Pamisus, himself, but made a law obliging his successors to go every year and offer sacrifices to it. But not to multiply examples of which there would be no end, we shall only add here from the younger Pliny, what superstition had consecrated to the Clitumnus, a river in Umbria. "Near the source of this river, says that author, is a temple equally ancient and venerable: the god of the river himself is there represented in a robe: he is a very propitious deity, and predicts future events, as appears from the whole apparatus that is there to be seen, and which is proper for the delivery of oracles. Around this temple are chapels dispersed in great numbers; each of them has a statue of the god, and each is distinguished by some particular piece of devotion," &c.

Besides its utility, the wonders contained in this element, its marvellous qualities, and the fictions of the poets, contributed to enhance its worship.

If the great usefulness of water to the earth, induced the pagans to make a divinity of it, we may suppose that the wonders which have been observed to be in that element, contributed likewise in no small degree to promote the superstition *God is wonderful in the waters*, says the holy writ; and it is on this element that he seems especially to have laid out a profusion of wonders. The ebbing and flowing of the sea, that periodical motion which swells and sinks the waters by turns every six hours, and perpetuates their motion, whereby they are preserved from corruption; the irregularity of this motion, more or less in the different stages of the moon, as well as in different seasons; the flux of the Euripus, which bears little or no resemblance to that of the ocean; the saltness of the sea, another cause of its incorruptibility; the prodigious number and variety of monsters which it engenders, and the enormous bulk of some of its inhabitants, which far surpass

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the greatest of the land animals, all are wonderful, all astonishing. Add to this the accounts given of the properties of certain fountains, whereof some have a regular flux like the ocean, others are periodically hot and cold; and a vast number of them very medicinal: again, the fables that were propagated with respect to others, whereof some communicated to those who drank of them an aversion to wine; others imparted effeminacy, and changed the sex of men who bathed in them, while some caused those who bathed in them to be immediately overgrown with feathers; some again, deprived people of their reason, while others restored it; here was a spring whose waters cured some unhappy passion, there was another which inspired with love; one improved the memory, while another brought on a total oblivion; in fine, it was fabled of some waters, that they had a prophetic and oracular virtue. We might still enlarge upon this article, but the reader may consult the naturalists, and particularly the fourteenth book of Ovid's *Metamorphoses*, where that poet introduces Pythagoras expatiating upon the properties of rivers and fountains. All these excite admiration, and instead of ascribing such surprising effects to natural causes, they made a blind admiration of the element itself, where those wonders were produced, supply the place of experiment and examination, and thereby abridged the study of philosophy.—Lastly, the fictions of the poets conduced exceedingly to this idolatry towards the water. For, in fact, they spoke of the rivers, the fountains, &c. only as so many gods; they painted and represented them in their works, as if they had actually seen them; they make them come forth from their humid grotto to appear to their heroes and foretel their destinies; they relate their amours, their combats, &c. There you have Alpheus pursuing Arethusa, whom Diana transforms into a fountain; here you have Achelous contending with Hercules for Deianira, and vanquished by his rival: sometimes young women, to avoid the pursuit of an amorous god, throw themselves into a river, and are instantly

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metamorphosed into Nymphs; or bewailing their frailty, and melting into tears, are transformed into fountains. The charms of poetry animated these descriptions, and from being affected by their perusal, people came to take them literally, and no longer to think of rivers and fountains, but as so many animated divinities. Hence that prodigious number of water-gods and goddesses, a number that surpasses those of heaven itself, and of all the other parts of the universe. For not only was every river and fountain believed to be a deity, or at least to have a tutelar god; but the sea alone contained gods without number. Oceanus had by Tethys seventy-two Nymphs called Oceanides; Nereus had fifty Nereids, whose names are given in Hesiod; and the whole number of Nymphs, if we may believe this author, amounted to three thousand, though probably he had not computed them all.

They offered to the Ocean libations and sacrifices when embarking upon any occasion. We should not now be surprised that the ancients offered frequent libations to the ocean, to the sea, and the rivers, and that they hardly ever embarked till they had first performed sacrifices to the Waters and to the divinities who presided over the same; of this we might recite numberless examples, but shall content ourselves with that of the Argonauts and of Alexander the great. When the former were ready to set sail on their expedition, Jason ordered a solemn sacrifice, to propitiate the divinities of the sea: every one was impatient to comply with the commands of their leader; they raised an altar upon the sea shore, and after the usual oblations, the priests poured out flour mixed with honey and oil, offered up oxen to the gods in whose honour the sacrifice was performed, and prayed for their favour and protection in their voyage.—Justin tells us that Alexander, upon his return to his ships, poured out libations to the ocean, praying it would grant him a happy return to his own country.—Aristeus, having come in quest of his mother to the grotto of the river Peneus, and that nymph having learnt his errand, she offered a

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sacrifice to the ocean. the author of all beings; but the sacrifice consisted only of simple libations: she poured out the liquor three times, says Virgil. upon the live coals of the altar, and three times a sparkling flame rose up from the sacred fire, and mounted up as high as the roof.

Other religious
rites of Neptune,
the Sea, and the
Rivers, &c.

The victims most commonly offered to Neptune, were the horse and the bull. The first of these animals was especially consecrated to that god, who was thought to have produced the first horse, in the manner we have mentioned in the history of Minerva: and the bull is said to be consecrated to this god, because, by his strength and bellowing he figures the roaring waves of a troubled sea.—The victims most commonly offered to the Sea, were the bull and the horse, as to Neptune, who was its sovereign. Sometimes they sacrificed this last animal, sometimes threw it into the waves, and sometimes, in short, they contented themselves with consecrating it to the Sea and to the Rivers, by permitting it to feed in the neighbouring pastures. But we learn from Homer, that when the Sea was troubled, they offered to her a black bull; and when she was calm, she had the offering of a hog or a lamb. Frequently the sacrifice was performed upon the sea itself, sometimes upon the shore; and antiquity furnishes us with examples of all these variations. It was the practice in these sacrifices to receive the blood of the victim in a patera, and afterwards to pour it out into the sea, by way of libation; or, when the sacrifice was offered upon the Sea itself, they let the blood flow into it, and also threw into it the intestines, as we learn from Titus Livius, upon occasion of the sacrifice offered to the Sea by Scipio Africanus, when he was setting out for Africa. Sometimes to this rite was added a libation of wine, and an offering of fruits, as we see it represented upon Trajan's pillar, where Trajan appears near the altar with a patera in his hand, to perform a libation to the Sea.—As for the Rivers, they were worshipped in a different manner.

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OCEANUS AND TETHYS.

In the first place, Hesiod lays it down as a precept, that no person was to pass a river till he had washed his hands. The Roman magistrates never passed the little rivulet that was near the Campus Martius, without first consulting the augurs; and the generals did the same before they set out for war. Indeed, these carried their religious veneration for the Rivers still higher, since before they crossed them for any military expedition, they offered up horses to them in sacrifice; thus Xerxes, according to Herodotus, before he passed the Strymon in his way to Greece, sacrificed horses to that river; and Tiridates offered one to the Euphrates, while Vitellius, who was with him, performed the *tauro-bolic* sacrifice in honour of that river—for bulls were also offered up to the Rivers, as well as to the Ocean and the Sea. We may add that this practice must have been very ancient too, since Achilles, speaking of the Zanthus, says to Lycaon, “This rapid river to whom we offer so many bulls, will not protect you.” The Grecian youth, as we are told by Pausanias, contented themselves with offering locks of their hair to the river Neda; and Homer informs us that Peleus had sacrificed to the Spechius that of his son Achilles. Finally, some carried this superstition so far, that the young virgins of Troy were obliged, the evening before their marriage, to go and offer their virginity to the river Scamander, in consequence of which we need not be told what sometimes happened.

SECTION SECOND.

OCEANUS AND TETHYS.

Oceanus and Tethys were physical deities. OCEANUS was justly entitled to the first place in this class of deities, since he contains the greatest collection of waters, and communicates them to the other seas, and to the whole earth, by that ad-

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mirable circulation which diffuses fruitfulness over all things. Accordingly the ancients have for the most part considered Oceanus and Tethys only as natural or physical divinities; and as the name of Oceanus, on the authority of Diodorus Siculus, imports *foster-father*, he is justly said to have been the father not only of the gods, but also of all beings; which is true in this sense, that water alone contributes more to the production and nourishment of bodies, than all nature besides: for, according to both ancient and modern experiments, a tree or a plant in vegetation, consumes several thousand portions of water for one of earth. Oceanus is married to Tethys, to signify that he refines and purifies all things, and unites them together. We must carefully distinguish this Tethys, however, from the Nereid Thetis, who married Peleus, the father of Achilles.

They were also
animated deities,
and Titan princes:

The poets have also made Oceanus and Tethys to be persons, or animated deities, and have given them a genealogy. Hesiod says they were descended of Cœlus and Terra, or of heaven and earth. "Terra, says he, by her marriage with Cœlus or Uranus, had the deep ingulphed Oceanus, and with him Cœus, Creius, Hyperion, Japetus, Thea, Rhea, Themis, Mnemosyne, Phœbe, Tethys, and Saturn, &c. As this poet joins the generation of Oceanus and Tethys with that of several other persons who had a real existence, as we have proved in the history of the heavenly deities, we may presume that there was a Titan prince and princess who had the names of Oceanus and Tethys.

—from which several
circumstances are
explained.

According to this supposition, we may explain literally several circumstances mentioned by the poets, viz. first, what Homer says of all the gods having derived their original from Oceanus and Tethys; because they had actually a great number of children who were deified, like the other Titans: secondly, what is said by the same poet, that the gods went frequently to Ethio-

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pia to visit Oceanus, and to share in the festivals and sacrifices that were there offered; which would signify, that all those of the Titans, who, upon account of their conquests, had settled in different parts of the world, assembled from time to time to pay their respects to Oceanus in the place where he reigned: thirdly, that Juno had been brought up by Oceanus and Tethys; because in reality Rhea sent her to her sister to take care of her education, and to save her from the cruel superstition of Saturn: fourthly, what Eschiles says, that Oceanus was the intimate friend of Prometheus the brother of Atlas: which might well have been the case, since his possessions were contiguous to those of Atlas in Africa.

—But it may not be uninteresting to the reader to enlarge a little upon those frequent voyages of the gods, mentioned by Homer, to visit Oceanus, by whom they were entertained twelve days, with banqueting and cheer. The poet, on this occasion, designs to inform us of the piety of the Ethiopians, and particularly of an ancient custom that prevailed among those who dwelt upon the coasts of the Atlantic ocean, who celebrated, at a certain season of the year, solemn festivals, during which they used to carry about in procession the statues of Jupiter and their other gods, offer sacrifices to them, accompanied with a great feast, which lasted twelve days. Pausanias, speaking of those Ethiopians who inhabited the city of Meroe and the neighbouring plains, who were accounted the most innocent and harmless of the human race, says, that the Sun was believed to keep his table among them: it is undoubtedly, then, from this table and those feasts, that the Greeks, and after them the Romans, derived the custom of serving tables before the statues of their gods, which ceremony they termed *Lectisternia*; notwithstanding what is said on this point, by those who wish to allegorize all the ancient fictions, when they allege that the poet designed here to teach us that the sun and the planets, whose names were given to the gods, fed upon the exhalations from the Ocean; as if Homer's ideas on

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this subject had been individually the same with those of Cleanthes the philosopher.

The fable of Oceanus is, nevertheless, an obscure mixture of history & physiology.

However that may be, the fable of Oceanus is very obscure; and what has perplexed it so much, is, that it blends history and physiology together. For the ancients have thrown many things together on this subject, which to reduce wholly to history; or wholly to physiology. would be equally ridiculous: and the same may be said of the children whom he had by Tethys his wife and sister; since in that number they reckoned not only the rivers, the nymphs, and the fountains, but also many of the persons who had reigned or dwelt along the sea coasts, such as Proteus, Ethra the wife of Atlas, Perseis the mother of Circe, and several others.

Two monuments which represent this god.

Antiquity has transmitted to us only two monuments of Oceanus; one is a statue that was dug up at Rome about the sixteenth century, which represents that god under the figure of an old man sitting upon the waves of the sea, with a sceptre in his hand, and by him a singular sort of sea monster that is unknown; the other monument is an intaglio of Beger whereon that god is in like manner drawn under the figure of an old man sitting upon the waves, with several ships appearing at a distance.

SECTION THIRD.

NEPTUNE AND AMPHITRITE.

Neptune was the symbol and intelligence of the interior seas.

AS Oceanus, according to the remarks of Vossius, after the ancient mythologists, denoted the exterior sea, or great mass of waters which encompass the earth, so Neptune was taken for

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the interior seas, such as the Mediterranean, and others. The stoic philosophers puzzled to know what that god was, agreed at last that he was the intelligence which filled the sea, as Ceres was that of the earth. But Cicero confesses that he neither knows nor conceives what was that intelligence of the sea and the earth, nor had so much as the shadow of a notion what it could be

Those who have been studious to find out the

His original
was from Lybia.

origin of this god, have been more perplexed

than those who contented themselves with tracing the bare derivation of his name. But if we may credit Herodotus, Neptune was a Lybian by birth, and had been in high veneration in that country, time immemorial. The Egyptians, says the same author, were not acquainted with him, and even when they put him in the number of their gods they paid no worship to him: it was not therefore from the Egyptians, says he, that the Greeks received this god, as they had almost all the others, but immediately from the Lybians. History informs us, that the people of Africa proper, were acquainted with Greece and brought their horses thither from the earliest periods of time, perhaps even before the first colonies of Egypt and Phenicia had arrived there. It was undoubtedly by this means they came to the knowledge of Neptune, whom they ranked among their great gods, and honoured him with a particular worship. But after all, we know not what ideas the Lybians had of him. Did they look upon him as the god of the sea, or as that god who had taught the breeding and breaking of horses? The last was most probably the idea they had of this god; and the Greeks, who took him for the god of the sea, perhaps because the knowledge of him had come to them by sea, retained also the notion that the Lybians had of him; hence they gave him the epithet of Hippius or horseman: and from this also arose the fable of his having made the first horse spring from the earth, as may be seen in Virgil. Indeed, it must have been under this idea that the poet invoked

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him; for would he ever have addressed him as god of the sea in a work where he was describing the country life, and especially the management of horses, as he does in the third book? The true name of this horse (for mythology have given him several) was Scyphius, which denotes a small vessel; thus the poets took for a horse the ship which carried the Lybians to Greece, and for his rider the god whose worship they introduced thither. What confirms this conjecture, is, that a ship has often been compared to a horse, on account of the swiftness of its motion; and we know that the ancient inhabitants of Cadiz called their small vessels horses because they moved swiftly. And thus, to mention it by the way, the poets formed their winged horse Pegasus, from the idea of a ship under sail.

Notwithstanding this however, both ancients and moderns are greatly divided as to what idea we ought to have of Neptune. Many look upon him only as a natural or physical divinity, denoting the water over which he presided: others however, as Diodorus Siculus and Lactantius, from Euhemerus's sacred history, take him for an animated god or real personage, and a prince of the Titan race. Among the moderns, Don Pezron and M. le Clerc are of the same opinion with these ancients. According to Hesiod, he was the son of Saturn and Rhea, and brother of Jupiter and Pluto. Rhea having hid him in order to evade Saturn's cruelty, made her husband believe that she was delivered of a colt, which that god swallowed as he had done her other children.

As Neptune was the first, according to Diodorus, who embarked upon the sea with the apparatus of a naval army, he was entitled to the empire of that element; and Saturn, his father, having given him full naval power, he was considered afterwards as the god of the sea: and this is what makes the mariners, according to the same author, address to him their

The empire of the Mediterranean sea, on which he distinguished himself, fell to his lot.

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vows and sacrifices; or, which amounts to the same thing, in the division which the three brothers made of the empire of the Titans, Neptune had for his lot the seas, the islands, and all the places adjoining to them. Lactantius who had read Euhemerus's sacred history, expressly says so: this however, as M. le Clerc remarks, is only to be understood of the Mediterranean sea, the ocean being then little known.—Neptune signalized himself very much by sea, even in his father's life time, who, as Diodorus Siculus informs us, had given him the command of his fleet: he was always careful to check the enterprises of the Titan princes; and when Jupiter, his brother, whom he always served with the greatest fidelity, had forced his enemies to fly to the western countries, he shut them up therein so closely, that they could not make their escape; which gave rise to the fable of Jupiter's having kept the Titans imprisoned in hell.—Neptune also distinguished himself by sea no less by the establishment of commerce than by his victories. It is probable that there were merchant-ships which traded in his time upon the coasts of Africa, to which he afforded protection. In a word, this prince, according to Lactantius, was Jupiter's admiral, and the superintendant of the seas such as Marc. Anthony was by order of the Roman senate. This is what induced the ancients to look upon this prince as the god of the sea, and to speak of him only under this idea, to consecrate temples and altars to him, and to supplicate his favour by prayers and sacrifices.

Confounded
with other prin-
ces who came by
sea, or were dis-
tinguished on
that element.

It is however certain that the Greeks have embellished the history of Neptune with that of Japhet and Javan Japhet, who had for his lot the western countries and the isles, equipped some ships to carry him thither: and this, no doubt, induced Bochart, who has found a great conformity between the history of Neptune and that of Japhet, to take them for one and the same person; and he draws a parallel between

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them which corresponds pretty exactly. In like manner it is not to be doubted that the name of Neptune was given to most of the unknown princes, who came by sea and settled in some country, or who reigned over islands, or who signalized themselves by their maritime victories or by the establishment of commerce. This name was even extended, if we may believe Aulus Gellius, to those who had as much sternness and ferocity as valour, like Cercyon, the Cyclops, &c. Hence so many Neptunes, the many wives and mistresses, and the numerous offspring they give to this god; the many metamorphoses, and the many rapes laid to his charge. Vossius has taken the trouble to unmask some of those Neptunes, and to determine the time when they lived. He who by Lybia had Belus and Agenor, was some Egyptian prince, who lived about 1483 years before Christ: he had probably distinguished himself by sea, and at the same time, by his application to the art of breaking horses. He who by Amycome the daughter of Danaus, had Naupilus, the father of Palamedes, lived about the time of that prince: of this adventure they tell us, that Danaus having sent his daughter to draw water for a sacrifice, a Satyr attempted violence upon her; when the affrighted princess implored the aid of Neptune, who relieved her, and put the Satyr to flight; but he himself next offered her the same insult which she had just escaped by his means: it is probable that this adventure, which happened near one of Neptune's temples, in the neighbourhood of Argos, where Danaus, who came from Egypt, was about to offer a sacrifice, refers to some priest of that god; for an acquaintance with the priesthood of the pagans gives us but too frequent occasions to witness their double-dealing with the flesh and the spirit. He who was the father of the famous Cercyon, whom Theseus slew, lived a little before the conquest of the Argonauts. He who by Tyro, the daughter of Salmoneus, had Pelias, lived about the same time. He who passed for the father of Theseus, was Egeus king of Athens, who had a mind to

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conceal his marriage with Ethra the daughter of Pithæus.—The Scythians, according to Herodotus had also their Neptune, and called him Thamimasades. In fine, the first Neptune is undoubtedly Japhet, or some one of his sons, since it is he to whom the scripture tells us the isles of the Gentiles fell by lot: perhaps he is the same of whom Sanchoniathon speaks, when he says Chrysor invented floats of timber, and was the first who sailed, and that for this reason he was deified after his death; unless we prefer to understand him as alluding to Noah himself, who, in this sense, is certainly the most ancient Neptune of all. But he in fact who is the subject of this article, and whose history is full of the adventures of all the rest, lived in the time of Isaac, a little before the death of Abraham.

The fable of
his marriage with
Amphitrite:—
who she was.

Neptune had for his wife, Amphitrite, the daughter of Oceanus and Doris. We are told that being in love with this princess, but unable by his own address, to gain her consent to marry him, he sent a Dolphin to her, who acted his part so well as to prevail on her at last to confer her hand upon the god of the seas. They add that Neptune to reward the Dolphin, placed him among the stars.—Some authors take this Amphitrite to be only a poetical personage, whose name signifies to surround: thus we may easily account for their giving her to be the wife of Neptune or the sea which encompasses the earth. But I see no reason why she may not be considered to have been a queen of some of the islands, and the fable of the Dolphin, as the intrigue of some able confidant, or of some ambassador who settled all the articles of his master's marriage, and thereby became highly in favour with him. As Amphitrite was the daughter of Oceanus, the uncle of Neptune, who was a prince of the blood of the Titans, and settled upon the coasts of Africa, as has been said, there appears nothing extraordinary in this match. St. Augustine, after

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Varro, gives the name of Salacia to the wife of Neptune, of which it is very easy to discern the reason.

But what shall we make of those other fictions that have been invented in relation to this god? What is the meaning, for example, of their telling us that he built the walls of Troy; and that when Laomedon who had employed him, would not pay him his wages, the god ravaged the plains of Troy, and sent a monster to destroy Hesione, the daughter of that king? May not this fable signify that the walls of Troy were so well built, and the moles that they had raised there to defend them from the inundations of the sea, were so strong, that it was said, by way of hyperbole, that the god of the sea himself had built them? But as nothing is proof against the injuries of time and storms, these works having been afterwards demolished, it was also fabled that Neptune had revenged himself on the perfidious Laomedon, who had employed the money and other riches belonging to the temple of that god, in raising these fortifications, and had not again returned it—As earthquakes and other extraordinary motions of sea or land, were attributed to Neptune, so was he reckoned the author of any considerable change in the courses of the floods and rivers. Accordingly, the Thessalians whose country had been overflowed, when the floods had subsided, said that Neptune had formed the channel by which the waters withdrew. “And surely says Herodotus, upon this occasion, their opinion is just, for all those who look upon this god to be the author of earthquakes, and take the formation of gulphs to be his work, will have no difficulty to believe, that Neptune had made that channel when they came to see it.” For the same reason Neptune was accounted the tutelar god of walls and other fortifications, which he was thought to overturn when he pleased: and it is according to this belief that Virgil represents him with a trident in his hand, destroying the walls of Troy, and shaking their foundations.

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His amours and
metamorphoses;
—drawn by Ar-
achne

As for the metamorphoses of this god, they are certain allegories under which his intrigues lie concealed; for we are told that in order to succeed in his amours, he had frequently metamorphosed himself. Arachne, in the fine work which she wrought in the presence of Minerva, draws a history of all his transformations: accordingly, says Ovid, she represented Neptune metamorphosed into a bull, in the intrigue he had with one of the daughters of Æolus; under the form of the river Enipus, in his amours with Iphimedia, the wife of the giant Aloeus, by whom he had the two Aloides, Ephialtes and Otus; under that of a Ram, when he wished to seduce Bisaltis; under that of a horse to delude Ceres, who had metamorphosed herself into a mare to avoid his pursuits: lastly, she gave him the figure of a Bird, in the intrigue he had with Medusa; and that of a Dolphin, in his amour with Melanthe.—If all our readers will not excuse us for mentioning these transfigurations, they will at least excuse us for not attempting an explanation of them.

His plurality of
names.

Antiquity gave a great many names to Neptune; and, as several of them contribute greatly to improve our knowledge of this god, it is proper to insist upon them a little. The Greeks called him Poseidon, of which name we find several etymologies; it may signify either he who shakes the earth, or who sees many things, or who dashes ships in pieces.—The name of Asphalion, which signifies firm, stable, immovable, and answers to the Stabulator of the Romans, was given him, according to Strabo upon occasion of a new island appearing in the sea: the Rhodians then very powerful, having landed there, built a temple in honour of Neptune Asphalion, under which name he soon had several others. If we may believe the ancient Greek scholiast upon Aristophanes, there was one of these temples upon the cape of Tenarus in Laconia; and, according to Pausanias, another near the port of Patras. This surname,

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in short, was also the antithesis, if we may so speak, of another name of this god, because, as he was thought to have the power of shaking the earth, so he had likewise that of establishing it; which makes Macrobius say, that the gods had often opposite titles with respect to one and the same thing in their dependance, and that as Neptune had the name of Enosicthon, which denoted his power to shake the earth, so he had that of Asphalion, to teach us that he had also the power to establish and support it: accordingly, they seldom failed to offer him sacrifices in great storms and earthquakes.—The Ionians, as we are told by Herodotus, called this god Heliconian, and assembled with a great concourse of the neighbouring people upon the promontory of Mycale, to offer sacrifices to him.—They gave him the title of King, from the adventure he had with Minerva, about the territory of Trezene.—He also took the name of Prosclystus, from another contest he had with Juno, about the country of Argos: through resentment that Jupiter had adjudged it to that goddess, he laid all the country under water; but Juno having supplicated him to stop the inundation, he yielded to her request, and on that account he got this epithet, which implies that he had made the waters of the river that overflowed the country to retire: a temple was also built to him under this name.—The title of Trident-bearer has no difficulty in it, as the *trident* was his ordinary symbol.—But the two most pompous epithets given this god, were those mentioned by Pausanias: that of *Lord of the earth*, was an inscription on one of his statues in Lucania; and that of *Soter*, or *the Saviour*, was given him probably by some who believed he had saved them from great danger.—In fine, this god had several other names, derived from the places where he was peculiarly honoured, as that of Tenarius, from the promontory of the same name in Lucania; Isthmian, from the Isthmus of Corinth, where he had a magnificent temple; Heliconian, from the Helicon, &c. &c. The Romans gave him the name of Consus, answering to

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that of Hippius, or horse-man; hence they called the festivals celebrated to his honour during the Circeisian games, by the name of Consualia.

His worship and festivals, &c.

As the adventures of Neptune gave almost continual occasions to be raising temples and instituting festivals in honour of that god, so he was one of the most highly adored deities of the pagan world: for, besides the Lybians, who looked upon him as their principal god, there were in Greece and Italy, especially in the maritime parts; a great number of temples raised to his honour, as well as the institution of many festivals and games, particularly those of the Isthmus of Corinth, and those of the Circus at Rome, which were consecrated to him under the name of Hippius or Consus, one of the exercises there being horse-races. Indeed the Romans had such high veneration for this god that besides the festivals they celebrated in honour of him on the first of July, which was appointed to that day in their calendar by these words, *D. Neptuni Ludi*, the whole month of February was consecrated to him, perhaps to supplicate him to be propitious to sailors previously to their setting out to sea at the beginning of the spring. The greatest singularity in the festivals of this god, was that as Neptune was believed to have formed the first horse, the horses and the mules, all decorated with flowers, ceased from labour during those festivals, and enjoyed rest and repose which none dared to disturb. Pausanias, who, in that full description he gives of the Stadium of Olympia, says, there was near the goal the figure of a Genius whom he calls Taraxippus, being placed there to frighten the horses. informs us at the same time, that before they passed it, they failed not to invoke Neptune Hippius, and to supplicate him, that the horses which drew the chariots might not be maimed thereby.—Besides the ordinary victims, namely, the horse and the bull, sacrificed to this god, and the libations that were made in honour of him, as we are told by Herodotus, the

Aruspices offered to him particularly the gall of the victim, on account of its bitterness having some affinity with the sea-water.

Virgil, in that charming description which he gives of Neptune's retinue, represents this god in his chariot, whose wheels hardly touch the waves, accompanied by all the deities of the sea; by Tritons and Dolphins, by Nymphs and Nereids; before whom the waves subside, and by their silent submission acknowledge the presence of their lord. In like manner, Homer, long before the Latin poet, had represented the equipage of the same god, when he makes him come forth from his liquid palace, riding in a chariot drawn by brazen-footed horses.—Besides these poetical representations of Neptune, we find him variously figured on medals and other monuments now extant. He is commonly under the figure of a man advanced a little beyond the middle period of life, drawn in a shell by two sea-horses, holding in one hand his trident, and in the other a dolphin. Pausanias tells us that the coin of Trezane represented on one side the trident and on the other a Minerva's head: accordingly we find in Goltzius two medals, one that has a trident and the other a Minerva's head.—Mythologists offer several reasons for the trident being given to Neptune. It is intended, according to some, to figure by its three points the three sorts of water that are upon the earth; those of the sea, which are salt; those of the fountains, that are sweet; and those of the ponds, which partake a little of the qualities of the other two: or, that they allude to Neptune's threefold power over the sea, which he agitates, assuages, and preserves. But not to seek for mysteries in this matter, it seems most probable, that the trident was a kind of sceptre which the kings of old made use of.—Sometimes we find Neptune upon the monuments in a standing posture, sometimes sitting upon the waves of the sea; frequently in a chariot drawn by two or four horses; which are sometimes common horses, sometimes sea-horses, having the upper parts of that ani-

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mal perfect, while the lower parts terminate like a fish's tail, as almost all the sea monsters do. In one instance however, he is drawn by winged horses, as he is represented upon an intaglio published by Beger, who justly regards this as the Atlantic Neptune mentioned by Plato. In all these attitudes this god is urging on his horses, and gives them loose reins, which Virgil has happily expressed in the first book of the *Æneid*. Neptune crowned by Victory in Maffei, denotes the gratitude of one who esteemed himself indebted to him for his success in a naval battle. Holding his right foot upon a globe, as in a medal of Augustus, and another of Titus, he informs us that these emperors were equally masters of sea and land. Seated upon a smooth sea with two dolphins swimming upon the surface, and having a prow of a ship near him loaded with pearl, he denotes the plenty which is procured by successful navigation. When he appears sitting upon a troubled sea, with the trident firmly placed before him, and a monstrous bird with a dragon's head and wings, without feathers like a bat, that seems to make an effort to fall upon him, while he remains calm and undisturbed, even negligently turning away his head, all this is to show that this god equally triumphs over storms and sea monsters. Upon a medal published by Beger, where Victory appears upon the prow of a ship sounding a trumpet, while Neptune on the reverse, in the posture of a combatant, is darting his trident to put his enemies to flight, he represents to us as is well remarked by that antiquary, the great victory of Demetrius Poliorcetes over Ptolomeus, which Plutarch describes. Lastly, a bas-relief of very great beauty, represents to us Neptune carrying off a young virgin, whom he bears away upon his sea-horses: Cupid, to whom this god has yielded up his trident, makes use of it to animate his horses, of whom one is holding the tail of a dolphin in his mouth: while two young virgins appear upon the shore supplicating Neptune to give them back their companion. The mythologists, who speak so much of

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the amours of this god, and of his various metamorphoses, say nothing of this rape.—But we must not confound Neptune with Taras his son, who appears upon the medal of the Tarentines with the symbol of his father. The city of Tarentum in Italy, which the Greeks call Taras, owed its original to the son of this god who laid its foundations. The Tarentines in gratitude to their founder, represented him upon their medals, under the figure of a sea god mounted on a dolphin, and commonly holding his father's trident in his hand; for sometimes he has in its stead the club of Hercules as the symbol of strength, or an owl to represent Minerva the protectress of the Tarentines, or a crown in allusion to his conquests, or the cornucopia to signify the richness of the country where he had built the city of Tarentum, or, in fine, a pot with a bunch of grapes and Bacchus's thyrsus as symbols of the plenty of wine among the Tarentines.

SECTION FOURTH.

ÆOLUS.

Æolus was a king of the Æolian islands.

ÆOLUS is classed among the sea deities, because he was believed to be the god of winds and storms, which commonly do most damage upon that element. This prince, whose merit ranked him among the sons of Jupiter, but in reality was the son of Hippotus a Trojan prince, lived in the time of the Trojan war, and reigned, if we may believe Servius and Varro, over the Vulcanian islands, which were so called on account of the number of volcanoes they contained, and for the same reason the forges of Vulcan were sometimes placed in them by the poets. These islands, seven in number, which afterwards assumed the name of Æolian, from their king, lay between Sicily and Italy. Homer speaks of

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only one of them under the name of *Æolia*, which was undoubtedly that of *Lipara*, the most volcanic of them all, from which circumstance it acquired a name from the early Phenician navigators, which signifies a flambeau. We are told that *Æolus* reigned in these islands, at the time when *Ulysses* arrived there; he having previously come thither himself, when *Liparus* reigned in those islands, whose daughter he married, and succeeded him after his death. *Æolus* had several children; of whom, *Astiochus*, the eldest, succeeded him in the government of those islands; while *Jocastes* settled in the confines of *Rheggio*; and *Xuthus*, *Andracleus*, *Phereimon*, and *Agathyrus*, reigned in several parts of *Sicily*, where their descendants dwelt till a colony was sent thither by the *Dorians*.

His knowledge of the winds allegorized by the poets, with an allusion to some ancient custom.

Æolus was a prince renowned for wisdom and prudence, as well as for hospitality to strangers, whom he assisted with advice relative to the dangers of navigation. He had applied himself especially to the study and observation of the winds; in which he was aided by viewing the direction of the smoke that rose from the volcanoes of *Lipara*, as *Pliny* remarks. He even carried his observations so far, by the help of a little astronomy, and by attending to the ebbing and flowing of the sea, as we are told by *Strabo*, that he frequently foretold what wind would blow for several successive days. As he lived at a time when navigation was very imperfect, and when it was of course dangerous to depart from the coasts, the navigators had frequent recourse to him, to know what winds would blow while they were to be at sea. Several persons having profited by his advice, his reputation became so great in this department of knowledge and foresight, that he was looked upon as king of the winds, their lord and superintendent.—The poets afterwards disguised his history with their fictions. *Homer*, instead of saying simply

that Ulysses, after having consulted this prince, without giving credit to his counsel, had staid out longer than he ought to have done, and had consequently suffered in a storm which destroyed his fleet in sight of Ithaca; says, in a figurative manner, that Æolus had shut up the winds in a bag of goat's leather, and had given it to Ulysses, with express orders not to meddle with it till a certain day; but that the companions of Ulysses, seeing their commander fast asleep, opened the bag, imagining that it contained his treasures; whereupon the winds issued out with fury, and raised that horrid storm in which they all perished. Virgil again, borrowed his ideas from the Greek poet, and further embellished the subject. He says Juno having a mind to keep Æneas from landing in Italy, where she knew a settlement had been promised him by the Fates, repaired to Æolus in the islands where he kept his winds shut up in a deep cave, and entreated him to raise a storm to drive Æneas from Italy, &c. In like manner other poets speak of this god: some say, before Æolus took upon himself the direction of the winds, they made a terrible devastation upon the earth; that they had separated Sicily from the firm land; that a tempest of old had opened that famous inlet of the ocean into the Mediterranean, now called the Straits of Gibraltar, &c.—We must not however imagine that this circumstance of the winds being shut up in a bag, contains any hidden mystery; for Homer, in this fiction is alluding to some ancient custom, like that which is still used in Lapland, where the seamen, when they are about to embark, purchase favourable winds of the magicians, who promise, for a certain sum of money, to imprison those that might molest their voyage. It is probable the ancients had some such practice among them, which had given rise to this fiction of shutting up the winds in a bag. Eratosthenes, however, had not considered this circumstance of the fable in so serious a light, when he said he would undertake to show all the places which Ulysses had visited in his voyage, when

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any one would find out the person who had sowed up the bag wherein the winds were inclosed. This is a piece of facetious raillery, of which the force is quite broken by Polybius, who maintains that the substance of Ulysses's voyage is true, but that Homer had interspersed them with poetical fictions and physical allegories, and this probably is the case as to what that poet says of the twelve children of Æolus, six sons and six daughters, who married each other; for if we do not understand this article literally as Diodorus Siculus has done, we may suppose he meant the twelve principal winds, which often unite their forces together in hurricanes.

The divine honours paid to the Winds.

The children of Æolus, or the Winds, were also created divinities; and though antiquity has transmitted to us little or nothing about the worship that was paid them, yet we learn from Pausanias, "That there was to be seen, at the foot of a mountain near Asopus, an altar consecrated to the Winds, to whom, on a certain night yearly, a priest offers sacrifices, and there performs some secret ceremonies of an odd nature, in order to appease their fury. The same priest during the ceremony sings some magical verses, which they say Medea made use of in her enchantments." There was also discovered many years ago, near Nettuno in Italy, an altar consecrated to the same divinities with the inscription, *Ara Ventorum*. Herodotus and Strabo assure us, that the ancient Persians sacrificed to the Winds, and consequently it cannot be doubted that they were looked upon as divinities; for altars and sacrifices are the least ambiguous marks of divine honours. Indeed we learn from several authors that sacrifices were offered to the Winds upon undertaking a voyage. Ovid also mentions a temple that Scipio erected to the Tempests. Augustus, according to Seneca, built a temple in the Gauls to the wind Cyrcius; and Virgil says Æneas sacrificed to the Zephyrs a white sheep. The Greeks and Romans however, in the worship they paid to the

Winds, and to Æolus, whom they made their sovereign, only imitated the oriental nations, and especially the Persians.

Upon that celebrated tower of the Winds
 The representation of the which was at Athens, whereof M. Spon, who
 Winds. discovered it, has given a draft, and has described it in the second volume of his travels through Greece, the eight principal ones are represented like young men with wings: one of them seems to be blowing, while the others are pouring water from some vessel. Montfaucon has given a print of a bas-relief representing several of the gods, with the signs of the zodiac, and a Wind blowing with inflated cheeks, a satyr's ears, and two wings to his head like Mercury. In fine the Wind which was upon the altar of Nettuno, is blowing into a shell trumpet much after the manner of a Triton.

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His transfigurations to Menelaus, according to Homer:—

NOTHING can be more celebrated than this sea god; and the two greatest poets of antiquity have vied with each other in portraying his character. Homer, in his discourse of Menelaus to Telemachus, makes that personage give an account of his interview with Eidotea, the daughter of Proteus, who appeared to him, when he had lost himself in a little island belonging to Egypt, and advised him to go and consult her father, to learn from him his destiny; informing him at the same time however, that he could not gain his end, without binding her father while he was asleep, and holding him fast that he might not escape, notwithstanding any figure he should assume, till he had revealed to him his adventures. Accordingly Menelaus takes with him three of his companions, who surprise Proteus asleep, seize upon

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him, and with undaunted courage and perseverance, notwithstanding he transformed himself into a lion, a dragon, a leopard, a boar, water, fire, &c. still hold him fast in their arms till he returned to his proper shape; whereupon they unbind him, and he informs Menelaus what detained him in Egypt, and at the same time what he was to do, in order to arrive happily in his own country.

—the same to Aristæus according to Virgil. Virgil, who only changes the personages, but in the most material points has faithfully copied his model, tells us, that Aristæus, upon the loss of his bees, went to consult his mother Cyrene, who thus addressed him:

“In the Carpathian bottom makes abode
The shepherd of the seas, a prophet, and a god;
High o’er the main in wat’ry pomp he rides,
His azure car and finny coursers guides:
Proteus his name: to his Pallenian port,
I see from far the weary god resort.
Him, not alone, we river gods adore,
But aged Nereus hearkens to his lore.
With sure foresight and with unerring doom,
He sees what is, and was, and is to come.
This Neptune gave him, w’ en he gave to keep,
His scaly flock that graze the wat’ry deep.
Implore his aid, for Proteus only knows
The secret cause, and cure of all thy woes.
But first the wily wizzard must be caught,
For unconstrain’d he nothing tells for naught;
Nor is with pray’rs, or bribes, or flatt’ry bought.
Surprise him first, and with hard fetters bind;
Then all his frauds will vanish into wind.
I will myself conduct thee on thy way,
When next the southing sun inflames the day:
When the dry herbage thirsts for dew in vain,
And sheep, in shades avoid the parching plain.

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Then will I lead thee to his secret seat;
 When weary with his toil, and scorch'd with heat;
 The wayward sire frequents his cool retreat.

His eyes with heavy slumber overcast;
 With force invade his limbs and bind him fast:
 Thus surely bound, yet be not over bold,
 The slipp'ry god will try to loose his hold:
 And various forms assume, to cheat thy sight;
 And with vain images of beasts affright.
 With foamy tusks he seems a bristly boar,
 Or imitates the lion's angry roar;
 Breaks out in crackling flames to shun thy snares,
 A dragon hisses, or a tyger stares:
 Or with a wile, their caution to betray,
 In fleeting streams attempt to slide away.
 But thou, the more he varies forms, beware,
 To strain his fetters with a stricter care:
 Till tiring all his arts he turns again
 To his true shape, in which he first was seen."

Accordingly Aristæus exactly executed the orders of his mother, and learned from Proteus the manner of repairing his swarms.

The explanation
 of this fable by
 several authors.

There are some authors who allege, that Proteus was a skilful orator, who by the power of his eloquence could easily win the minds of his audience over to his own sentiments. Lucian asserts that he was a comedian extremely supple, a perfect scaramouche, who turned himself, as we may say, into all sorts of shapes. Heraclides of Pontus, says the fable of Proteus comprehends the mystery of the creation of the world; that his changes were designed to teach us, that matter was capable of receiving all sorts of forms; and that Eidotea, who advises to bind her father, is divine providence, which fixes this matter to suitable shapes. Others will have it, that Proteus signifies truth, which ever lies concealed from those who do not apply themselves seriously and indefatigably to the study of it.

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But Proteus was in reality an Egyptian prince. But the fable of Proteus is really founded upon a historical bottom; and we shall endeavour to show what gave rise to it, though the authors who have attempted to explain it, vary as much about it as Proteus himself. The Greeks, who would have all the gods, and the great men born among themselves, allege that Proteus was from Pallene in Thessaly; but that the cruelty of his sons had compelled him to leave it and retire into Egypt; and upon this they feigned that Neptune had saved him, as we read in Lycophron. They added, however, that he returned sometime after; and this is the tradition that Virgil followed, since he says *Patriamque visit Pallenem*. But this allegation of the Greeks is a mere chimaera, for Proteus was a king of Egypt as we shall prove. Indeed Madam Dacier saw very plainly that this fable was built on historical basis: her words are to this effect in her remarks upon the fourth book of the Odyssey: "The question is, says she, to find out the reason of this fiction, and what induced Homer to imagine a sea god capable of all those changes. For we must not think it is a mere fable, and that the poet had no other aim than to figure thereby matter which undergoes all sorts of changes, or to give an emblem of friendship, which ought never to be firmly depended upon till it has been tried under all shapes: for, as Strabo has it, Homer was not in the habit of affixing to any truth those prodigious fables; on the contrary, he has applied fable to certain facts, to give additional charms to his narration, as a goldsmith adds gold to silver." The most probable opinion, is, according to Herodotus, Diodorus Siculus, Clemens of Alexandria, Lycophron, and even Homer himself, besides several others, that Proteus was an ancient king of Egypt, who kept his court at Memphis, and who reigned about the time of the Trojan war. What Herodotus in particular says of him is to this effect: "Pheon king of Egypt had for his successor an inhabitant of Memphis, called in the Greek language Proteus, of whom we see a

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temple at this day in Memphis, which is very fine and magnificently adorned. It is situated by the temple of Vulcan, to the south: the Phenicians from Tyrus dwell in the neighbourhood, and from thence the place is called the field of the Tyrians. There is in this temple a chapel dedicated to Venus, surnamed the Stranger, whom I conjecture to be Helen the daughter of Tyndarus, because I have heard that Helen was for sometime Proteus's guest, and that she had the name of the foreign Venus: for there is no other part of the temple that is consecrated to her under that name. And indeed when I asked the priests what they thought of Helen, they told me, as Paris Alexander was returning to his own country, after having carried her off from Sparta, he was driven by a storm upon the coast of Egypt: and seeing the tempest still continue, he was forced to land at the Canopic mouth of the Nile, where he made some stay. There was upon the shore a temple to Hercules, which is there at this day, whither if any slave retires, and takes on the holy signs that are there, putting himself under the protection of that god, he gains his freedom; and this privilege has even remained inviolable till our time. The slaves of Paris having heard of this asylum, instantly resorted thither, and falling down upon their knees before the god, began to accuse their master and divulge the injury he had done to Menelaus in the rape of Helen. They made their complaints in the presence of the priests and the governor of that mouth of the Nile, who having heard them out, dispatched a message to Memphis to bear this news to Proteus, which was delivered in these terms: 'There has just arrived a foreigner of the race of Teucer, who has committed an unheard of crime in Greece: he has seduced the wife of his host: he has carried her off; and with her a vast deal of riches. Contrary winds have driven him upon your coasts. Whether shall we let him go with impunity, or shall we despoil him of what he has brought with him?' Immediately Proteus ordered the governor to seize upon this

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man: he accordingly obeyed, and brought him before Proteus; who, after he had reproached him bitterly, banished him from his presence. Being unwilling to put him to death, least he should violate the laws of hospitality, he ordered him to depart out of his dominions within three days, and detained Helen to restore her to her husband."—Diodorus Siculus says also that Proteus, whom he calls Cetes was a king of Egypt; and asserts at the same time, that whatever the Greeks fabled of his various metamorphoses, the Egyptians said of their king Cetes.—It is certain then, that there was at Memphis, a king named Proteus, who succeeded Pheron: and it is no less certain, in the next place, that Egypt was the country of the most skilful enchanters, who wrought the greatest prodigies. We see in the scripture that Pharaoh's magicians imitated a part of Moses's miracles: that by their enchantment they changed a rod into a serpent, as that great servant of God had done; that they converted water into blood; and covered the whole land of Egypt with frogs, as he did. It is therefore probable that Menelaus being at Canopus, went to consult one of those enchanters who dealt in predictions: and this is the foundation Homer had to build his fable upon, which he applied to a known name, Proteus, of whom he makes a sea god, gives him sea monsters for his guides, and imputes to him all those metamorphoses, in allusion to all the prodigies wrought by those enchanters. It will perhaps be said that the magicians we read of in the scripture, wrought those prodigies upon external objects, while Proteus performed his upon himself: but, we may rejoin besides, that fables do not always deliver truth such as they found it, it is not to be doubted that those magicians who achieved such wonders on external objects, would also perform upon their own person operations no less wonderful, in order to excite astonishment. Eustathius quotes the example of Calisthenes the physician, who had the surprising address or faculty of

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appearing all on fire, and showing himself under various forms, to the great astonishment of the spectators.—However that may be, Proteus was a wise and eloquent prince: and his precaution whereby he evaded every danger, served him instead of the prophetic gift, which is ascribed to him; for, according to Cicero, foresight is a prophecy. His being quick and lively even to excess, might have justified the expression of his being all on fire; and then from his absolute command of his passions, he appeared in a moment more smooth and pliant than water. As it was very difficult to learn his secrets, there was no great impropriety in saying, the knowledge of them could not be obtained but by binding him. He was also very stately, seldom appeared in public, and there were but a few of the great lords, whom Homer allegorically calls the *large fishes*, who durst accompany him. Would it not seem then, that Virgil and Homer designed by all those metamorphoses and other strokes of their imagination, to give an allegorical description of such a prince, wise and provident, artful and insinuating, and not a sea monster or a camelion that changes form and colour at will? for nothing is more usual with the poets, and even in scripture, than the symbolical descriptions that figure the character of a person in terms of obscurity. It was at noon when that prince went out of his palace, which Homer calls his cave: he used to walk along the sea shore to enjoy the cool north wind, covered perhaps with an umbrella, which the poet calls a cloud: sometimes he appeared in the midst of his soldiers, as a shepherd in the midst of his flocks: hence the poet says he counted his flocks every day about the hour of noon. In like manner, by that maritime race, whom Virgil, after Homer, calls *Gens humida ponti*, it is evident the poets alluded to the Egyptians who lie near the sea: and if they called them Neptune's flocks, it is because a king ought to be the father and pastor of his subjects. Again, it is in the same sense that they call Proteus the son of Neptune; because he was powerful by sea;

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whence he himself came afterwards to be accounted a sea god. And what wonderfully confirms all these conjectures, is, that Homer, who was the author of this fable, learnt the circumstances upon which he has constructed it, or possibly the fable itself, from the Egyptians, as they often embellished or rather obscured their history with ingenious veils of allegory and fiction.—Proteus had a son by the name of Remphis, who succeeded him at his death; when he himself was ranked among the gods and had temples erected to his honour, as we learn from Herodotus.

SECTION SIXTH.

NEREUS, THE NEREIDS, AND TRITON.

Nereus, his genealogy, and character. NEREUS, whom all the ancients class among the gods of the sea, was, according to Hesiod, the son of Oceanus and Tethys: but Apollodorus gives him Oceanus for his father, and Terra for his mother; while other mythologists make him the son of Neptune.—Hesiod highly celebrates the character of Nereus, who was, according to him, a mild and peaceful old man, a lover of justice and moderation. The ancients have enquired into the reason why this poet, as well as the author of a hymn which is ascribed to Orpheus, have enlarged so much in the praise of this god. John the deacon gives a reason for it as ridiculous as it is false: it is, says he, because seamen, who have always present death before their eyes, are commonly good people; but unluckily it is quite the contrary. The good deacon, as M. le Clerc remarks, had never seen either seamen or sailors, and he speaks of them just as we do of the inhabitants of the moon. That learned critic therefore has recourse to the Phenician language, whence Nereus was derived from a word that signifies *to shine, to give*

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light, which, as it relates to man, imports to know, to have understanding, to be wise.

Be that however as it may, all agree with Hesiod that Nereus married his sister Doris, and had by her the fifty Nereids, whose names are given by that author. Homer also gives the names of the Nereids, but with some variation from Hesiod, and enumerates only thirty-two of them, saying the rest remained in the bottom of the sea. We may remark that these names, almost all of which are derived from the Greek, are perfectly suitable to divinities of the sea, since they express the waves, the billows, the tempests, the calms, the straits, the islands, the ports, &c

He excelled in the art of prediction. All antiquity agrees, that Nereus excelled in the art of prediction. He foretold Paris the war which the rape of Helen would bring upon his country; and he informed Hercules where to find the golden apples that Eurystheus had ordered him to go in quest of: but it is said that he attempted to transform himself into various shapes, that he might not be compelled to make that discovery to the Grecian prince; who held him fast however, till he had assumed his pristine form. These characteristics, by the by, confound Nereus in some degree with Proteus.

We learn from Apollodorus, that Nereus commonly resided in the Egean sea, where he was surrounded with Nereids who entertained him with their songs and dances. Accordingly, Pausanias takes the old man who was worshipped by the Gytheates, and who, according to him, had his palace in this sea, to have been no other than Nereus; and he cites, in proof of it, these verses in Homer:

“Ye sister Nereids! to your deeps descend,—
Haste, and our father’s sacred seat attend.”

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NEREUS AND NEREIDS.

The explanation of the fable of Nereus

It is evident that the poets have blended physiology with history, in the fable of Nereus; and they have even taken Nereus for the water itself, as his name imports. But this fable doubtless exhibits to us some ancient prince of this name who became famous by sea, and improved navigation so much that people came from all parts to consult him in dangerous voyages. These metamorphoses, and the various shapes he is pretended to have assumed to evade those who came to consult him, are but so many symbols denoting that he was crafty and artful, wise and prudent, like Proteus, his prototype. Some authors however were of opinion that Nereus had been the inventor of hydromancy, or the science of prediction by means of water, and this is the reason for representing him as a great soothsayer; and perhaps this is also the reason for classing him among the gods of the sea. M. le Clerc confirms this sentiment by a happy conjecture, deriving the name of Nereus from the Hebrew, in which language it signifies *to see*; and this is what made all the ancients esteem him to be a man skilled in the art of prediction.—Thus, in order to understand this fable, we must distinguish between the poetical Nereus, the fabulous stories of whom are only founded upon the etymologies of his name, and the prince of that name whose history has been disguised by poetical images.

The Nereids were real and poetical personages or sea monsters.

But what are we to think of the Nereids his daughters? Are we to look upon them as metaphorical personages, as their names signify, or as real persons? The Nereids mentioned by Hesiod and Homer are for the most part poetical beings; but some of them doubtless had a real existence, such as Thetis the mother of Achilles; Cassiope the mother of Andromede; and Psammathe the mother of Phoece, who, according to Pausanias, having retired to the country in the neighbourhood of Parnassus, gave her name to it; and in reality that coun-

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try was afterwards called Phocis. It must also be admitted that the name of Nereids was given to princesses who inhabited islands, or upon the sea coasts, or who became famous for the encouragement of commerce and navigation: and that it was afterwards transferred not only to some poetical personages, whose names were conformable to the qualities attributed to them, but even to certain monsters that have been taken by fishermen, which have the upper part of their body much like that of women. Pliny says, in the time of Tiberius, there was seen a Nereid upon the sea shore, such as the poets represent them; and that an ambassador from Gaul had told Augustus that there had been seen upon the sea coasts several dead Nereids. Albertus Magnus and some others, frequently speak of such like prodigies.

The Tritons, and one in particular, the trumpeter of Neptune, originated from sea monsters.

Much the same account may be given of the Tritons, whom the poets represent as monsters, having the half of their bodies human, and the other half fish, with shell trumpets in their hands, with which they make the shores to resound.—When this name is used in the singular, it denotes that particular Triton who always preceded Neptune, whose arrival he proclaimed by the sound of his shell, and was therefore taken for the trumpeter of that god. Hesiod, who has given his genealogy, says he was the son of Neptune and Amphitrite.—Pliny tells us, that a message came to inform Tiberius that one of these sea monsters had been seen near Lisbon, the sound of whose shell trumpet had been heard, and his form was the same as that of Triton is commonly represented. The fishermen have often caught fish pretty much resembling what we are told of the Tritons; and perhaps upon such facts have been invented those poetical fables of the feasts which they gave the good old Nereus, when Neptune's trumpeter paraded upon the sea with his azure chariot and horses.

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The representations given of the Nereids and the Tritons;—their worship.

The ancient monuments and medals. accord in representing the Nereids as young women riding upon dolphins, or upon sea horses, holding commonly in one hand Neptune's trident, and in the other a dolphin, and sometimes a victory and a crown. However, we often find them represented as half women and half fish, conformable to this verse of Horace: *Desinit in piscem mulier formosa superne*; such as we see them upon a medal of Marseilles. and upon some others.—As for the Tritons, they are always represented as half men and half fish: they have fins under their ears, a large mouth, teeth like wild beasts, blue eyes, scales cover their hands and the greater part of their body, which terminates in a fish's tail. But be it caprice in the artist, or some mystery we do not understand, we find some Tritons represented upon monuments that hardly resemble this description in any thing: such is that which was represented on a freeze found in Burgundy. It has the head and whole body of a man, without the least appearance of a scale, except upon the thighs, which terminate in two long fishes tails: he bears a cloak upon one arm, and a shell in the right hand: he has by him a monster and a sea dog lying close to the ground.—But not to dwell upon this, most of these sea deities were worshipped in Greece. Pausanias in particular, says the Nereids had sacred groves, and altars, in several places, especially upon the sea shores; witness says he, the Nereid Doto, who had a celebrated temple at Gabala. Macrobius observes, that the statue of Triton used to be placed on the top of Saturn's temple.

SECTION SEVENTH.

PHORCYS, SARON, PORTUMNUS, MATU-
TA, EGEON, AND GLAUCUS.

Phorcys, a king of Corsica, who had the Graiæ by Ceto, perished at sea and was made a sea god.

THE sea god Phorcy, or Phorcus, was, according to Hesiod, the son of Pontus and Terra; and had by his wife Ceto, the three Graiæ, who were so called on account of their being born with gray hair. This circumstance gave rise also to the opinion that the Graiæ were stricken with old age at the moment of their birth. But this is a physical generation, intimating the whiteness of the surge in a troubled sea.—Homer speaks of the cave where Phorcys dwelt, upon which Porphyry has made a learned commentary, but which amounts only to some mysterious and abstracted notions of physiology. Varro is the only author who has reduced to history what those poets say of this sea god; and he contends that Phorcys was a king of Corsica. As he lost, with a part of his army, his own life, in a naval battle against Atlas, those who survived this overthrow, reported that he had been transformed into a sea god.

Saron, a king of Corinth, perished at sea, and was made a sea god.

Saron was looked upon as the particular god of the sailors. The Greeks gave him this name from an arm of the sea near Corinth, called the Saronic gulf. It is probable that this is the same Saron whom Pausanias speaks of, who was a king of Corinth. "Altheus, says he, succeeded Saron: the latter, as we are told, built a temple to Diana Saronis in a place where the waters of the sea form a morass, which they accordingly call the Phebæan morass. This prince was passionately fond of hunting. One day, as he was in chase of a stag, he pursued it to the sea shore. The

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stag having precipitated himself into the sea, he plunged in after him, and in the eagerness of his pursuit, was carried insensibly on, till he found himself in the deep sea, where his strength being exhausted, he was drowned. His body was recovered and brought to the sacred grove of Diana, near the morass, and buried in the court of the temple. This adventure was the cause of changing the name of the morass which is now called after that prince the Saronic morass."

Melicertus and Ino, their conversion into sea deities, under the names of Palemon and Leucothoe.

Portumnus, if we may believe Servius, presided over the sea ports, as indeed his name sufficiently intimates. His story is very noted, and his first name was Melicertus. His father Athamas, king of Thebes in Beotia, having

turned delirious, slew one of his sons named Learchus, which so distracted his mother Ino, that she threw herself with her other son Melicertus into the sea: consequently they were both said to have been changed into sea gods. Melicertus under the name of Palemon, and Ino under that of Leucothoe.

Their apotheosis and worship in Greece.

As soon as the Greeks had performed the apotheosis of Ino and Melicertus, they founded a religious worship to them, which was received in several countries. Melicertus, or rather Palemon was especially worshipped in the islands of Tenedos, where they even offered him a sacrifice of children. At Corinth Glaucus instituted the Isthmian games in honour of him, which being interrupted some time after, were re-established by Theseus in honour of Neptune.—Pausanias tells us that in the temple which the Corinthians had consecrated to Neptune, were three altars; one for this god, another for Leucothoe, and the third for Palemon. There was also, adds the same author, a low chapel, the descent to

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which was by a secret stair, where Paleman was said to lie concealed; and whoever made a false oath in this place, was instantly punished for his perjury.

As the nations that received the worship of strange gods frequently changed their names, so Ino, whom the Greeks worshipped under the name of Leucothoe was worshipped under that of Matuta by the Romans; and Melicertus, whom the former honoured under the name of Palemon, was worshipped at Rome under the name of Portumnus. Matuta had a temple at Rome whither the ladies came and offered their vows for their brothers' children, not daring to pray to the goddess in behalf of their own, because she had been too unhappy in her own children; thus we are informed by Ovid. Female slaves were not permitted to enter into this temple, or if they were to intrude there they were beat most unmercifully.

Though Homer considers Egeon only as a giant, Ovid however says he was one of the sea gods. According to Hesiod, he was the son of Cœus and Terra. Eumelus, another ancient poet, in his poem of the Titanomachy, makes him the son of Ponus and Terra, and says he dwelt in the sea, whence he aided the Titans. Conon asserts that Neptune vanquished him, and threw him into the sea: Such is the brief account that we have of Egeon.

Antiquity makes mention of three Glaucuses; one the son of Minos, another the son of Hippolochus, and the third was surnamed the Pontic. This plurality of names has introduced a great deal of confusion into the genealogy of Glaucus, the sea god now in question. Some authors give him

They were worshipped at Rome under the names of Portumnus and Matuta.

Egeon, a giant of the Titan race, or a sea god vanquished by Neptune.

Glaucus was a skilful fisherman, who being drowned, was honoured as a god.

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Polybus for his father, others make him the son of Phorbas, and some in fine will have him to be the son of Neptune. But what we may conclude to be more certain, is, that he was a skilful fisherman, and at the same time, a very excellent swimmer. As, in the exercise of his favourite avocation, he used to remain a long time under water, he boasted, for the sake of admiration, that he was then enjoying intercourse with the gods of the sea. However, notwithstanding his skill in swimming, he happened to be drowned, as we learn from Palephatus; and to do honour to his memory, he was said to be transformed into a sea god.

Several fables concerning him. Servius says that Glaucus was a famous fisherman of the town of Anthedon in Beotia, who, having laid upon the grass the fishes he had caught, perceived them to recover their life and motion, and throw themselves into the sea again: whereupon he suspected that there was some peculiar virtue in those herbs: he accordingly tasted of them, which operating upon him as they had on the fishes, he threw himself into the water in like manner, and was transformed into a sea god. This fiction, however, had no other foundation but the peculiar skill of this famous fisherman, as we learn from Strabo.—The poets afterwards invented a great many fictions about Glaucus. Some say it was he who ravished Ariadne in the island of Naxos, where Theseus left her; and that Bacchus, by way of punishment for such ungallant behaviour, tied him to a vine tree, as we see in Athenæus. According to Diodorus Siculus, it was Glaucus who appeared to the Argonauts under the figure of a sea god, when Orpheus, upon occasion of a tempest, had made a solemn vow to the Samothracian gods. He even foretold them, as we have it in Apollonius Rhodius, that Hercules and the two Tyndaridæ, Castor and Pollux, should be advanced to divinity. They add further, that in the combat between Inoas and the Tyrrhenians, he joined with the Argonauts, and was the only one that was not wounded. Euripides, and after him

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Pausanias, tell us that he was Nereus's interpreter, and had the gift of prophecy. If we may credit Nicander, it was from him that Apollo learnt the art of prediction. In fine, Strabo will have it that Glaucus was transformed into a Triton.

Represented
under the figure
of a Triton.

Philostratus, in his picture of Glaucus, copies the idea of Strabo, who says that he was transformed into a Triton; for the portraiture he has given of that god perfectly resembles the description of this kind of monster. His beard, says he, is moist and white, and his hair waves upon his shoulders: his eyebrows are so thick, and so near each other, that they seem to make but one: his arms are made suitably for swimming; and his breast is covered with a sea-weed: the rest of his body terminates in a fish whose tail is crooked as far as the loins.

His worship, &c.

The city of Anthedon in Beotia paid Glaucus a religious worship, erected temples to him, and offered him sacrifices. Even the spot where he perished became famous, and Pausanias, speaking of Anthedon, remarks that there was in that city, what was called *Glaucus's leap*; that is to say, the place whence he had thrown himself into the sea.

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THE SIRENS.

Their number
and genealogy.

THE number of the Sirens is not determined. Homer reckons only two of them: others allow five, namely, Leucosia, Ligia, Parthenope, Aglaphon, and Mopse: others again, admit only the three first of these we have just mentioned. Some will have the Sirens to be the daughters of the river Achelous and the nymph Calliope; others allege that they sprung from the blood of the wound which

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Hercules gave to the god of that river, by pulling off one of his horns.

Their character according to the poets.

The poets represent the Sirens as beautiful women, who inhabited steep rocks upon the sea shore, whither they allured passengers by the sweetness of their voices, and then put them to death.—Homer, who places the Sirens in the middle of a meadow drenched in blood from the carnage of those whom they had destroyed, tells us that Fate had permitted them to reign till some persons should overreach them; that the wise Ulysses was the one who had accomplished their destiny, having escaped their snares by stopping the ears of his companions with wax, and causing himself to be fastened to the mast of his ship; which, adds he, plunged them into such despair that they drowned themselves in the sea, where they were transformed into fishes from the waist downwards.—Ovid says they were virgins in attendance upon Proserpine when Pluto surprised that princess in the meadows of mount Etna, and that the gods granted them wings to fly over the seas in search of Proserpine, after they had roamed the island of Sicily in vain. It is added, that in despair of hearing any account of their companion, they settled at length upon the rocks, where their employment was to destroy all those whom they allured into their snares.

Their threefold state; *first* beautiful women, *second* birds, *third* fishes or sea deities.

In consequence of these two statements of Homer and Ovid, it has been made a question whether the Sirens were considered by the poets as fishes or fowls: and the illustrious prelate Huetins thought to decide the matter by saying, before their metamorphoses, that is, before they threw themselves into the sea, they were looked upon as fowls, on account of the wings which the gods had given them; but that they are to be reckoned from that time among the divinities of the sea. He ought rather to have said, that we are to consider the

Sirens under three periods of time: first, that they were beautiful virgins, as when they accompanied Proserpine, and gathered flowers with her in the meadows of Enna. Secondly, that after having sought for that princess by land without finding her, when they demanded wings from the gods to fly over the seas, which were accordingly granted them, they should from that time be considered as fowls with virgins' faces. Lastly, that from the moment they threw themselves into the sea in despair for Ulysses's having over-reached their powers, and thereby accomplished their destiny, we are to consider them as fishes and divinities of the sea. Accordingly the painters and sculptors represent the Sirens, sometimes as beautiful women terminating below in fishes' tails; sometimes as birds with the feet of a cock, &c.

The original of their fable, from lewd princesses in the islands of Sicily.

If we would trace this fable of the Sirens to its source, Servius will inform us that it derived its origin from several princesses who reigned of old upon the coasts of the Tuscan sea, near Pelorus and Capreae, or in three small islands of Sicily, which Aristotle calls the isles of the Sirens. These petty queens were very debauched, and by their charms allured strangers, who were ruined at their court by pleasure and prodigality. This is, beyond doubt, the foundation of all that Homer says of the Sirens, that they bewitch those who are so imprudent as to come near them and listen to their songs. None that visit them once, adds the poet, ever return to receive the embraces and joyful congratulations of their wives and children; all who doat upon their charms are doomed to perish.—However natural is this explanation of the fable of the Sirens, there are some authors of opinion that it has no other foundation, but the equivocal meaning of the Greek word *Syrein*, which signifies to draw to one's self; or, according to Bochart, from the Hebrew *Sir*, which imports a song or hymn, whence has been composed the name of *Sirens*, that is to say, *Singing women*.—But in order

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to reconcile these authors it may be said that there were really lewd princesses who dwelt upon the sea coasts, and who gave rise to all these fables; and that the name of Sirens was only given them in latter times, because those who found in the ancient language the word *Sir*, or *Sirein*, which corresponded with their character, therefore took it for their name. And when it is said that they are the daughters of the river Acheious, the meaning is that the island of Taphos, whence those virgins are said to have departed when they came to settle at Capreae, is at the mouth of that river. Truly Ovid informs us that they lived in the time of Proserpine, and that they accompanied her in the meadows of mount Etna, where her rape was committed; and Homer on the other hand makes them live in the time of Ulysses, after the Trojan war: but these various opinions may be reconciled by saying that they lived not all at the same time, but one after the other; that their reign continued to the time of Ulysses, who perhaps put an end to the last princess of that island. For we need not be surprised, if the poets have put together in one continued narration all that concerned the Sirens, though they lived at different times: this is not the first occasion on which they have brought nearer, or removed further, by many ages, the events of fabulous times; and Homer, by the magnificent fable of the Sirens, had undoubtedly some other view, than merely to teach us that his hero resisted the charms of pleasure; the same who had the weakness to stay seven years with Calypso, and to be captivated with Circe's charms according to his own account.

The reports of fishermen, and phrases in scripture, had no connexion with it.

But what shall we say to the relation of fishermen, who inform us that they have sometimes found Sirens in the sea much like those pictures of them which the painters give us, and which they are said to have brought to the courts of princes? Sometimes indeed, monsters have been found in the

sea, which had a figure pretty much resembling that of a woman, with a fish's tail, but very black and covered with scales, which yet bore no resemblance either to the Sirens or Tritons of the poets; and we may rather look upon all those pretended monsters such as Satyrs, Nereids, Tritons, Sirens, &c. with which the relation of travellers are full, as having no other existence but in what Rabelais calls the *country of tapestry*.—If it be asked what the holy man Job meant by saying he mourned for his affliction with the voice of Sirens? it may be answered that he had probably an eye to certain birds, which according to Pliny, lulled passengers to sleep by the sweetness of their music; and as these birds frequented the desarts, Job designed to express by them the doleful solitude to which he was reduced.—Some of the scripture interpreters are of opinion that the prophet Isaiah also had the Sirens in his eye, when he foretold that Jerusalem should be inhabited by monsters which would have the upper part of their body like a beautiful woman, and the feet and tail of an ass; at least it was this notion that suggested the idea to the ancient architect who built the church of Notre Dame at Paris, to have engraved upon one of the porticos a Siren with the body of a woman, and the feet and tail of an ass. Truly the Septuagint, and after them, St. Jerom, have translated the word *Tanin*, which that prophet made use of, by that of *Sirens*; but it is plain that Isaiah only meant to represent the ruinous state to which Jerusalem would be reduced, by foretelling that even monsters should lodge there; nor has he any more allusion to the fable of the Sirens, than the prophet Jeremiah had to the *Lamiæ*, who are said to have been a kind of monsters of Africa in ancient times, with the face and breasts of a woman, and the rest of the body like that of a serpent; and to have displayed their bosoms to passengers, in order to entice and devour them.

CHAPTER V.

THE DEMI-GODS.

SECTION FIRST.

HERCULES.

Many persons had this name, whose exploits are blended with those of Alcides the Greek Hercules.

THERE were many persons of the name of Hercules, most of whom acquired it as a surname, in consequence of some valorous achievement. Diodorus Siculus mentions three persons of this name: the first was an Egyptian, who travelled in Africa, and raised the famous pillars of Hercules at the straits of Gibraltar, as a warning to voyagers not to attempt to go farther. The second was born in Crete among the Idæi Dactyli, who, according to the same author, instituted the Olympic games. The third was the son of Jupiter and Alcmena, who was born at Thebes, and distinguished himself by a thousand labours. —Cicero enumerates six of these heroes: the first was the son of Jupiter and Lysidice. The second is the Egyptian Hercules, who sprung from the Nile. The third was one of the Dactyli of mount Ida. The fourth was the son of Jupiter and Asteria the sister of Latona, and worshipped by the Tyrians. The fifth is the Indian Hercules, surnamed Belus. In fine, the sixth was the Theban Hercules, the son of Jupiter and Alcmena.—There are Greek authors who reckon to the number of forty-three of these

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heroes, either because several persons did themselves the honour to assume so illustrious a name, or because Hercules is derived from the Phenician word *Harokel*, which signifies *merchant*, as has been proved by the learned M. le Clerc, who says that this name was formerly given to the famous traders who went to explore new countries and to plant colonies there, frequently signaling themselves as much by destroying the wild beasts that infested them, as by the commerce they established: and such no doubt was the origin of ancient heroism and war. Thus it appears that Hercules was only the surname of those persons who bore it, derived chiefly from certain adventures which rendered them famous; for, in addition to these reasons, we know that most of them had other names: the Tyrian Hercules, for example, was called Thasius; the Phenician, Agenor; the Greek, Alcides; the Egyptian, who was cotemporary with Osiris, and general of his troops, was Osochor or Chon; the Indian was Dorsanes; and the Gaul was Ogmion. Diodorus Siculus is of opinion that Alcides was called Hercules, that is, the glory of Juno, not till after he had in his cradle squeezed two serpents to death, which that goddess had sent to devour him. The great achievements of this Hercules, in the course of an active life, gave occasion to the Greeks, who are always ready to exaggerate the noble qualities of their countrymen, to embellish his history with the exploits and adventures of all the rest; for which, indeed the life of no one man would be sufficient. We shall, however, recite his history, as marvellous as they have made it.

The fables relative to the birth of Alcides.

Hercules was the son of Alcmena the daughter of Electrion king of Mycenæ, by her cousin and spouse Amphitryon. But some will have it that Jupiter was the father of Hercules, having imposed upon Alcmena, by assuming the figure of her husband during his absence on an expedition against the Teleboans,—a fable that was propagated to cloak some intrigue of that princess: or perhaps

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Jupiter was said to be the father of Hercules, only on account of his valour; which is most probable, since Seneca thus introduces this hero speaking of his own birth: "Whether this whole story be taken for truth, or for a mere fiction, and my father be in reality but a mortal, my mother's infamy were it true, would be sufficiently wiped off by my valour; nor am I unworthy to be Jupiter's son."—To this fable it was added, that on the day of his nativity, loud peals of thunder were heard, and several prodigies were seen. To the same purpose it was said, that the night on which Jupiter counterfeited the husband of Alcmena was greatly prolonged. Lycophron says it lasted the space of three ordinary nights, while others extend it even to nine of them. Some authors say this princess was delivered of twins, of whom Iphicles passed for the son of Amphitryon, and Alcides or Hercules had Jupiter for his father; and though they had been conceived at three months interval, yet they were born on the same day.—Ovid says, on this occasion, that Galanthis, Alcmena's slave, was transformed by Juno into a weasel which she condemned to bring forth its young by the mouth, for deceiving her, by making her believe that her mistress had already been brought to bed, when that goddess, in the disguise of an old woman, had planted herself near Amphitryon's palace, in a fit posture, as she thought to retard Alcmena's delivery. This fiction however, is an episode of the poet, invented to set the resentment of Juno in a stronger light: at the same time he has taken care to found the transformation of Galanthis upon a similitude of names; while the pretended punishment which Juno is said to have inflicted upon that new animal into which she was transformed, is only an allusion to a popular error, which has no other foundation, than that the weasel* is frequently

* Elian says the Thebans worshipped this little animal because, in the capacity of her slave, it had facilitated Alcmena's labours in giving birth to Hercules.

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seen bearing about its young in its mouth, while it is shifting from place to place.

Be this, however, as it may. Amphitryon, who was of the race of Perseus, and sole heir to the throne of Argos, by his wife, ought to have succeeded to the kingdom of Mycenæ, and his son Hercules after him; but having accidentally slain his father-in-law, he was obliged to retire to Thebes, and by that means Sthenelus became king of Mycenæ, and after him, his son Eurystheus, who was born at the same time that Hercules was. Thus our hero became subject, and as it were, a slave to that king: though others assert that he was subjected to him by the oracle of Delphi upon account of the murder of his children, whom he slew in the rage of his madness; for, say they, he might have exempted himself from subjection to the king of Mycenæ since he was under the protection of Creon, whose daughter he had married.

Upon this circumstance was founded in part, the fables of the jealousy of Juno, who is said to have retarded Alcmena's delivery of Hercules, to gain time for Eurystheus to come first into the world, and consequently to command the others as by right of seniority. Homer relates this affair with an air of the marvellous, which he knows so well how to infuse into his narrations.—This also gave birth to all the heroism of Alcides: for Eurystheus, jealous of his reputation, enjoined upon him those immense labours which gave him an opportunity to display his valour and courage; that politic king, who was afraid least he should be dethroned by his brave cousin Alcides, who had a title to the crown, took care to cut out work for our hero during his whole life, by employing him without intermission in enterprises equally artful and dangerous; which was no difficult matter at a time when Greece was no less overrun with robbers

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and free-booters, who had seized upon the highways, than with lions, boars, and other wild beasts that infested the forests. The extirpation of those monsters employed the whole life of Hercules, who had the command of the troops of Eurystheus, as it is expressly said by Dionysius of Halicarnassus: and these are the pretended persecutions enjoined by jealous Juno's counsel, that is, to speak literally, by the influence and policy of the king of Mycenæ.

In his infancy he slew some serpents, which is fabled to have happened in his cradle.

As, in his most tender years, Alcides slew some serpents, it was given out afterwards that this adventure happened when he was yet in his cradle, and that the revengeful Juno had sent those serpents to devour him. Plautus adds that these two serpents left the young Iphicles the brother of Hercules unmolested to go to him; and that as soon as he had seen them, he started up from his cradle, and squeezed them to death; whereby he was known to be the son of Jupiter: and it was upon this occasion, as we have said, according to Diodorus, that he acquired the name of Hercules, that is, the glory of Juno, by way of irony. Thus it has been thought fit, by poetical exaggeration, to embellish the infancy of this hero.

His education, early exploits, marriage, madness, murder of his sons, &c.—bestows his wife on his friend.

Alcides was brought up at the court of Creon king of Thebes, who took great care to cultivate his genius, and had him early instructed in the liberal arts. Castor, the son of Tyndarus taught him how to fight, Eurytus taught him the use of the bow and arrow, Autolycus taught him how to drive the chariot, Linus to play on the lyre, and Eumolpus to sing. Like the rest of his illustrious countrymen, he soon after became the pupil of the Centaur Chiron, under whom he perfected his education, and rendered himself the most valiant and accomplished of the age. In the 18th year of his age he resolved to deliver the neighbourhood of mount Cithæron from a huge

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lion which laid waste the adjacent country and preyed on the flocks of Amphitryon, his supposed father. He first went to the court of Thespius, king of Thespiæ, who shared in the general calamity; and there received a hospitable treatment, and was entertained during fifty days by the fifty daughters of that king, who all became mothers by him. After he had destroyed the lion of mount Cithæron, he made war upon Erginus, and delivered his country from the annual tribute of a hundred oxen which it paid to that tyrant. Such public services became universally known; and Creon, his patron, rewarded the hero by giving him in marriage his daughter Megara, by whom he had several children. As Hercules was subjected by the will of Jupiter to the command of Eurystheus, the jealousy which that prince entertained of the success and rising power of the hero, induced him to order Hercules to appear at Mycenæ, and perform the services which he was entitled by priority of birth to impose upon him. But Hercules refused, and Juno, to punish his disobedience, threw him into such a fit of madness that he slew his cousin Iolas, and even his own sons whom he supposed to be the offspring of Eurystheus. When he recovered the use of his reason, he was so struck with melancholy, at the misfortune which befel him during his insanity, that he retired from the society of men for some time. He afterwards received expiation at Athens for the murders he had committed; and having consulted the oracle of Apollo, was told that he must be subservient for twelve years to the will of Eurystheus, in compliance with the commands of Jupiter; and that after he had achieved the most celebrated labours, he should be reckoned in the number of the gods. So explicit an answer determined him to go to Mycenæ, and to bear with fortitude whatever should be imposed upon him. Accordingly Eurystheus commanded him to undertake a number of enterprises the most difficult and arduous ever known, generally called the twelve labours of Hercules. The favours of the

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gods, however, completely armed him for the undertaking of these labours. He received a coat of armour and helmet from Minerva, and a sword from Mercury, a horse from Neptune, a shield from Jupiter, a bow and arrows from Apollo, and from Vulcan a golden cuirass and brazen buskin, with the celebrated club of brass according to some, but by others supposed to be of wood, which the hero himself had cut in the forest of Nemæa. —Aristotle is of opinion that Hercules was always under the influence of a melancholy humour; others think he was subject to the epilepsy, or a periodical insanity. We are told further, that Pallas having thrown a stone, made him fall asleep; which probably signifies that the wise precautions of his friends, and their remedies, restored him to the use of his reason. After his recovery, from a conviction that his marriage with Megara would prove fatal, he gave her to that Iolas who was his particular friend, and the great companion of his travels.

The first labour imposed upon Hercules by Eurystheus, was to kill the lion of Nemæa, which ravaged the country near Mycenæ. The hero unable to destroy him with his arrows, boldly attacked him with his club, pursued him to his den, and after a severe engagement, choaked him to death. He carried the dead body on his shoulders to Mycenæ, and ever after clothed himself with the skin.* Eurystheus was so affrighted and astonished at the sight of the beast and the courage of Hercules, that he ordered him never to enter the gates of the city again when he returned from his expeditions, but to wait for his orders without the walls. He even made himself a brazen vessel into which he retired whenever Hercules returned.—The chase which Hercules gave to some lions of the Nemæan forest, among

* Several kings of Syria, among the Seleucides and the Heraclides from whom the former descended, affected frequently to wear this skin.

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which was one of an extraordinary size, which he slew himself, and whose skin he wore, gave rise to this fable. To make this fact the more memorable it was afterwards said that this lion was ranked among the stars. According to Pausanias there was still to be seen in his time, in the mountains between Cleone and Argos, the cave into which the lion had retired, which is only at the distance of fifteen furlongs from the town of Nemæa.

2, The destruction of the Hydra of Lerna. The second labour of Hercules was to destroy the Hydra of Lerna, as fable expresses it.

The fens of Lerna near Argos were infested with so many serpents that they seemed to multiply as fast as they were destroyed. Hercules, with the assistance of his friend Iolas, cleared those fens of them entirely. Perhaps among those serpents there was one of that kind which the Greeks call Hydros, which is of a very venomous nature, and might have given rise to the fable of the Hydra; that seven-headed monster, according to some of the poets. But those writers are not very consistent upon this article; for Simonides says the Hydra had ninety heads, Alceus gives it fifty, and according to Diodorus it had a hundred. Apollodorus says that whenever Hercules lopped off one of the monster's heads, two others sprang up in the place of it, so that this labour would have been endless, had he not ordered his companion Iolas to sear the blood with fire and thereby put a stop to their reproduction: and thus was that event actually represented in a fine picture in the temple of Delphi. As all the incidents of this hero's life were related in a fabulous and extraordinary manner, we learn from Hyginus that Juno, seeing Hercules about to overcome the Hydra, had sent a sea crab which bit him in the foot; and that it being slain by the hero, the goddess placed it among the stars, where it forms the sign of the crab. It is proper to remark that Hercules dipt his arrows into the blood of the Hydra, or into its gall, the most venomous part of its body, which communicated to them a poisonous quality, as appears from the wound

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given to Nessus, who was diseased ten years by the venom it communicated to his foot.—Servius gives this explanation of the fable of the Hydra: he says that from the fens of Lerna issued several torrents which flooded all the country; that Hercules drained them, planted moles, and rendered them fit for cultivation; and that this was the foundation of the fable. Others say that it alludes to seven brothers who lived upon plunder, and used to shelter themselves in the fens of Lerna, whence none were able to dislodge them, till Hercules decoyed them out two at a time and slew them all: and this possibly gave the poets a handle to say that the Hydra had seven heads. Pausanias says it is very possible that the blood of the Hydra poisoned the arrows of Hercules; but he cannot persuade himself that it had many heads, this being a circumstance which had been added to make that monster still more terrible, it having been first represented in that manner by Pisander of Camira in the island of Rhodes, to give a greater air of the marvellous to his poetry. Plato thinks that by the Hydra, the poets intended to allegorize a sophist of Lerna, who let loose his envenomed tongue against Hercules; and that by the heads that grew as fast as they were cut off, is figured his fruitfulness in producing fallacious arguments, wherewith that kind of philosophers never fail to support their sophistry. Others again will have it, that by the Hydra and its fifty heads, we are to understand a citadel defended by so many men under the command of Lernus their king; and that the fable of the crab defending the Hydra, alluded to a prince of that name, who aided his ally against Hercules and Iolas, that those two heroes were obliged to set fire to the citadel before they could make themselves masters of it. But of all these explanations, the first, which imports that Hercules drained the fens of Lerna, by reducing all its waters to a common channel, rendering the ground arable and the air salubrious, is the most natural, and probably the true one.

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3, He captures the stag of incredible swiftness, with brazen feet, and golden horns.

Hercules was next ordered to bring alive and unhurt into the presence of Eurystheus a stag, which was famous for its incredible swiftness, its golden horn, and brazen feet. This celebrated animal frequented the neighbourhood of Enoe, and Hercules was employed an entire year in pursuing it. At last he caught it in a trap, or after it had been exhausted with fatigue, or according to some in consequence of a slight wound he had given it in order to abate its swiftness. As he was returning victorious Diana snatched the stag from him, and severely reprimanded him for molesting an animal that was sacred to her. Hercules pleaded necessity, and by representing the commands of Eurystheus, he appeased the goddess and obtained the animal again.

4, He captures the boar of Erymanthus.

The fourth labour enjoined on Hercules, was to bring alive to Eurystheus a wild boar, which ravaged the neighbourhood of Erymanthus. In this expedition he destroyed the centaurs, and caught the boar by his great fleetness, and closely pursuing him in the deep snow. When he brought this animal in the presence of Eurystheus, he was so frightened at the sight of him, that he hid himself in his brazen vessel for some days. The teeth of this frightful boar were for a long time preserved in the temple of Apollo.

5, He cleans Augias's stables by turning the river Alpheus through them.

As his fifth labour, Hercules was ordered to cleanse the stables of Augias, where 3000 oxen had been kept for many years. With the assistance of his troops he turned the course of the river Alpheus through them, which readily accomplished the desired object. Augias, as we are told by Diodorus Siculus, having a mind to defraud Hercules of the reward he had promised him, the hero revenged himself upon that perfidious prince, first by putting to death his son Eurytus, whom his father was sending to Corinth to celebrate the Isthmic games;

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and then by cutting off Augias himself, and substituting in his stead his son Phileus, who had fruitlessly importuned his father to reward Alcides for so valuable a piece of service.

6, He expells the Stymphalides from Arcadia with the noise of brazen timbrels.

His sixth labour was to kill or disperse the carnivorous birds called Stymphalides, which ravaged the country near the lake Stymphalis in Arcadia. He banished them out of the country by pursuing them with a loud noise made with brazen timbrels, which were given him by Minerva to frighten them away.—Some authors explain this fable, by telling us there were robbers who laid waste the country, and robbed the passengers in the confines of this lake; and that Hercules with his companions destroyed them. The crooked talons that are given to those birds, are figuratively applicable to robbers, as well as the wings, and the iron beaks, with javelins of the same metal, which they darted at those who attacked them; the import of which, is, that the robbers were armed with darts and javelins — We may remark by the way, that Natalis Comes is mistaken in confounding the Stymphalides with the Harpies, since Petronius and others plainly distinguish them. Though in truth, the antiquaries are very much divided about some birds that occur upon monuments and medals, which some take for Harpies, and others for Stymphalides.

7, He brings a wild bull from Crete to Eurystheus.

The seventh labour of our hero, was to bring alive into Peloponnesus, a prodigious wild bull that ravaged the island of Crete.—The explanation of this fable is, that Crete had a breed of cattle that were remarkably beautiful, and Eurystheus being desirous to have some of that race, ordered Hercules to go and fetch him the finest bull he could procure, which he accordingly did. This was afterwards confounded with, or said to be the same as the beautiful bull of Pasiphae, who is so celebrated for her unnatural love for that animal.

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8, He kills Diomedes and carries off his mares which fed on human flesh.

At his eighth labour, Hercules was ordered to obtain the mares of Diomedes, the king of Thrace, which fed upon human flesh. Diomedes having made resistance, Hercules slew him and gave his body to be eaten by his mares, which he afterwards carried off and delivered to Eurystheus. They were sent to mount Olympus by the king of Mycenæ, where they were consecrated to Jupiter, and their breed still existed in the time of Alexander the great.—Palephatus says that Diomedes had ruined himself by breeding horses, and had sold for that purpose his very slaves, whence it was said that his mares fed upon human flesh.

9, He conquers the Amazons, and brings the girdle of their queen to Eurystheus.

The Amazons, that republic of women on the Thermodon in Cappadocia, were in high reputation in the time of Hercules, and their conquests over their neighbours rendered them formidable. Eurystheus ordered, as the ninth labour of that prince, that he should bring him the girdle of the queen of the Amazons; that is, make war upon them and plunder their treasures. Hercules embarked upon the Euxine sea, arrived upon the banks of the Thermodon; and having attacked those heroines, slew many of them, and put the rest to flight, took Menalippe their queen, and her sister Hippolita, otherwise called Antiope, prisoners; the latter he gave to Theseus in marriage, and the queen ransomed herself by delivering up the famous girdle; that is, by giving up her treasures.

10, He kills the giant Geryon and carries his oxen to Eurystheus.

The tenth labour set apart for our hero, was to kill the giant Geryon king of Gades, and bring to Argos his numerous flocks. This famous Geryon, whom Hercules accordingly defeated, and carried away his flocks, is said to have had three bodies, which intimates that he reigned over three nations, or else that he was one of three princes in alliance, who were so closely

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united, that they were considered as one person. M. le Clerc says the Phenician phrase wherein occurred the word *Griona*, and whose sense was, that Hercules had defeated three armies, had given rise to the fable of Geryon. Hesiod says, this Geryon was the son of Crysaor, who sprung from the blood of Medusa. But if we may believe the learned Bochart, Gervon reigned in Epirus instead of Spain. and it was there that Hercules defeated him and carried away his oxen, and the mastiff by which they were guarded; for, says that author, this famous hero never was in Spain, nor was that country so much as known to the Greeks in his time. This opinion of Bochart is not founded upon bare conjecture; it is supported by the testimony of many ancients. Hecateus, cited by Atrian, says Geryon was king of Epirus; that the said country had excellent pastures, and fed great herds of cattle, and that it was from thence that Hercules carried off those of Geryon: thus, all that the Greeks say of the travels of their Hercules into Spain is a fable.

11, The golden apples of the Hesperides; & other fables connected with Hercules's expedition to Africa.

The eleventh labour of Hercules was to obtain the golden apples from the gardens of the Hesperides, which were guarded by a dragon. These apples, which were given to Jupiter by Juno on the day of their nuptials, were entrusted to the care of the Hesperides, three celebrated nymphs, the daughters of Hesperus, who resided near mount Atlas in Africa. Here were the celebrated gardens of the Hesperides which abounded in fruits of the most delicious kind, guarded by large mastiffs; and this gave rise to the fable of golden apples kept by a dragon. Hercules, ignorant of the situation of this garden, of which he was required to procure the fruit, applied to the nymphs in the neighbourhood of the Po for information, and was told that their father Nereus would direct him, upon his using proper compulsion. Hercules repaired to Nereus, as we have had occasion to state before, surprised him in his sleep, when this sea

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god, unable to escape from his grasp, notwithstanding the various changes he put on, answered all the questions proposed to him by the hero. When Hercules arrived in Africa he repaired to Atlas according to some of the poets, and demanded of him three of the golden apples. Atlas took this opportunity of placing the burthen of the heavens upon the shoulders of Hercules, while he went in quest of the apples. At his return Hercules expressed a wish to relieve his burthen by changing its position; but when Atlas was rendering him that assistance, Hercules artfully left the burthen in his hands, and seized the apples which he had laid on the ground. According to other accounts, Hercules gathered the apples himself without the assistance of Atlas, having first killed the watchful dragon that guarded the tree. After these apples had been brought to Eurystheus, they were carried back by Minerva to the gardens of the Hesperides, as they could not be preserved in any other situation. Hercules is sometimes represented gathering the apples, while the serpent which is twined about the tree that bore them is bowing its head in a lifeless attitude, as if it had received a mortal blow. That monster, the offspring of Typhon, had, we are told, a hundred heads, and as many dreadful voices; but upon the medallion that gives this representation it has only one. The three Hesperides, Egle, Arethusa, and Hyperthusa, are near the tree and seem to be reproaching Hercules for his theft.—While Hercules was in Africa, Busiris, that noted tyrant of Spain, had sent pirates to carry off the nieces of Atlas king of Mauritania. This hero gave chase to the pirates, rescued those nymphs, and even slew Busiris himself. Atlas, to reward Hercules for so signal a service, taught him astronomy. Some say that Hercules on this occasion discovered the milky way, which is an immense cluster of stars describing an irregular arch in the heavens, and that hence arose the ridiculous fable, that Juno, by the counsel of Minerva, having suckled Hercules, whom she found in a field where his mother had exposed him, he sucked her

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breasts with so much eagerness and force, as to spill a great quantity of her milk whereby was formed that milky way. The wholesome counsel which Hercules imparted to Atlas during his stay at his court, and the support he afforded him in the wars in which he was engaged, especially in the affair with Busiris, gave rise to the fable, that he aided him in supporting the heavens for some time upon his shoulders. Again, as Atlas before Hercules departed from his court, made him a present of some of the finest sheep in the country, some will have it, that these gave rise to the fable of the famous golden apples which that prince or his nieces were said to have kept in their gardens; that fable being founded upon a mere equivocation of a Greek word which signifies a *sheep* or an *apple*. M. le Clerc remarks that the adventure of the golden apples happened near Tingi in Africa, where, according to Pliny, we are to place the gardens of the Hesperides, so called, not from the daughters of Hesperus, but on account of their westerly situation; whence Spain also got the name of Hesperia. Palephatus explains this fable otherwise; saying that there was a Milesian, an inhabitant of Caria, named Hesperus, whose daughters were called Hesperides, and who kept flocks of sheep so beautiful, that they might justly be called golden sheep: these Hercules carried off, together with their shepherd whose name was Draco. But this author is apt to forge explanations of his own, and give existence to persons who never had being.—To plant a colony in Africa for the purposes of commerce, being one of the objects of Hercules's voyage thither, and being interrupted in this end at first by a merchant who had settled in Libya, and had already grown powerful by the accumulation of wealth, our hero resolved on his destruction. He artfully drew him out to sea, and having cut him off from all communication with the land, whence he used to draw fresh provisions and recruits, he thus accomplished his defeat. Hence arose the fable of Antheus, that famous giant the son of the earth, who could not be killed, as we

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are told, till he was stifled in the open air, alleging that he recovered new strength every time he touched the earth; because in fact he had been sustained from land by a supply of provisions and troops. Time has preserved to us a fine group which represents Hercules holding up Antheus in the air, and stifling him with all his force. This Antheus is said to have built the city of Tingi, which is yet a small town called Tangier upon the straits of Gibraltar. We have already said that Sertorius caused the tomb of that giant to be opened, and that his bones were reported to be of an extraordinary size — Hercules during this expedition, having penetrated as far as the straits of Gibraltar, which was considered as the extremity of the world, where the sun went to set in the ocean, there erected two pillars to intimate that these were the bounds of his enterprises, and that no one should attempt to go further. Bacchus, or rather Osiris, had done the same thing in India. Nothing is more famous in fabulous history than these pillars of Hercules; yet learned critics contend with Bochart, “that they never existed, and that what gave rise to the fable, is the situation of two mountains, called Calpe and Abyla, the one in Africa and the other in Europe, upon the straits of Gibraltar, which were considered as a kind of pillars, denoting that this was the extremity of the world, and the boundary which nature had constructed, to intimate to man that the progress of their conquests and ambition must there terminate.” And what confirms the conjecture of this eminent author, is, that *Abyla*, which is the name of one of those mountains, signifies a *pillar*. But however this may be, it is certain that there were magnificent pillars in the famous temple which the inhabitants of Gades erected in honour of Hercules at some distance from their city; and as the labours of this hero were engraved upon them in Phenician characters, it was afterwards believed that the Phenician Hercules himself had erected them. These pillars were looked upon by the ancients as two talismans that had influence over the elements,

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whose impetuous force they calmed, lest they should unite with the powers of the ocean, that seat of chaos, and thereby introduce universal confusion and disorder. Indeed this temple was very famous: its situation in so remote a place; its antiquity; the durable timber of which it was built; its pillars enriched with ancient inscriptions and hieroglyphics; the labours of Hercules which were there represented; Geryon's trees, which according to Pseudostratus, sent forth blood; and the old Phenician ceremonies which were there practised; all these made it very celebrated, and Gades thought itself secure under the protection of so great a hero. Accordingly, as Theron, a king of Spain, was going to rifle this temple, a panic terror dispersed his ships upon the sudden appearance of fire from some cause unknown.

12, His journey to hell, whence he drags the watch dog Cerberus, and delivers Theseus and Pirithous.

The last of the twelve labours of Hercules, was to bring upon earth the three-headed watch dog of hell, Cerberus; and it is most probable that he considered this as the most hazardous of them all, since he would not undertake it till he had procured an initiation into the Eleusinian mysteries; for which purpose the lesser mysteries were instituted, as it was unlawful to initiate strangers into the principal, afterwards called the greater mysteries. We have seen that it is not agreed by what place Hercules descended into hell. The history of Theseus seems to prove that it was in Thesprotia, or in Epirus; while some mythologists speak of the cave of mount Ténarus in Laconia, as the place in question: in fine, Zenophon, in his sixth book of the retreat of the ten thousand, speaking of the arrival of that army in the Acherontic Chersonesus, adds, that it was in that country where Hercules was said to have descended into Pluto's kingdom, and that there the cave was still to be seen, which was more than 150 paces deep. However that may be, the fable states that Pluto granted him the liberty to take Cerberus, provided he would make use of no arms, but only his bodily force

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to drag him away. Hercules, as some report, carried him back to hell, after he had brought him before Eurystheus. We are further told that the hero was also permitted by Pluto to carry away his friends Theseus and Pirithous, who had been condemned to punishment in hell.—The foundation of this fable is thus related: Theseus, having attempted to carry off the wife of Aidoneus king of Epirus, for his friend Pirithous, was made prisoner by that prince. Hercules, passing through that kingdom, delivered Theseus from his imprisonment: but Aidoneus being considered to be Pluto or the king of hell on account of the mines that he worked, this voyage of Hercules was therefore taken for a descent into the kingdom of the dead. And as he brought from Epirus some mastiff, that dog was taken for Cerberus: or possibly another circumstance may have contributed to the same fiction, viz. that he slew at the same time a famous serpent that had its den in the cave of mount Tenarus, which was esteemed by some to be the mouth of hell. But Palephatus is of opinion that this part of the fable alludes to a mastiff which Hercules had taken from Geryon; and that Cerberus was said to have three heads, because Hercules had taken that mastiff from the town of Tricassia. He says that Aidoneus stole this mastiff from Eurystheus, and was suspected to have hid him in the cave of Tenarus, whither Hercules, by the command of the king of Mycenæ, went in search of him; which, according to that author, gave rise to that hero's fabulous journey to hell.

Several other exploits performed by Hercules, viz. —He delivers Hesione, sacks Troy and kills Laomedon:—

Mythologists tell us that the expedition to the infernal regions was the last of our hero's exploits, and that Eurystheus being satisfied, enjoined upon him nothing further. It is probable too, that he considered this as the most dangerous of all his labours, for he would not undertake it till he had procured an initiation into the Eleusinian mysteries. But it is to be remarked with Diodorus Siculus, that

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besides these arduous labours, which the jealousy of Eurystheus had imposed upon him, Hercules also achieved many others equally celebrated, to which he was prompted by his daring valour alone: cities taken; tyrants chastised; monsters subdued; princes re-established on their thrones; new cities built in several places; the course of rivers either diverted or reduced within their channels; new ways made in places inaccessible; colonies transported into different countries, were according to Dionysius of Halicarnassus, the most common actions of his life. But to give even a brief account of all these valorous deeds would greatly exceed the limits of this volume; we shall therefore say a few words concerning a part of them only; with which I am sure we shall best please most of our readers.—We have already seen that Hercules penetrated to the extremity of Scythia, where he set at liberty Prometheus, whom Jupiter had there bound to a rock of mount Caucasus, and condemned to have his liver continually preyed upon by a vulture, as a punishment for his presumption.—As the conquest of the Argonauts happened in the time of our hero, he could not but be of the party. However, some authors are of opinion that he did not go so far as Colchis, but made a descent upon Troas, to go in search of young Hylas the son of Theodomantus king of Mysia, who had lost himself in going to draw water.—At that time, the city of Troy having been very much damaged by the inundations of the sea, Neptune, by whom the walls had been built, was said also to be the author of the calamity, to punish the perfidious Laomedon, as we have recited in the history of Neptune. The oracle being consulted, informed them that there was no way to appease the god of the sea, but by exposing to his wrath, which desolated the city under the form of a sea monster, a virgin of the blood royal. The lots having fallen upon Hesione the daughter of Laomedon, Hercules offered, after she was bound to a rock on the sea coast, to liberate her from the monster, for the reward of some houses which Laomedon pro-

mised him. He succeeded in this enterprise by leaping into the monster's mouth, sliding down his throat, and tearing his bowels to pieces during the space of three days. After this, Laomedon having violated his promise to the hero, he sacked the town of Troy, carried off Hesione, whom he gave in marriage to Telamon, slew Laomedon, and gave his crown to Podarces his son, at the request of the princess who ransomed him; for which reason he got the name of Priam.—This monster which desolated the city of Troy was no other than the sea itself, which for the want of moles overflowed the country, and brought on a contagion. The condition upon which Hercules undertook to put à stop to these inundations must be understood of some of the best galleys of the Phrygian prince, not only because it is not probable he would be contented with six horses, but also because the poets tell us that these horses of Laomedon were so light that they walked upon the water. It is also easy to perceive, when Lycophron tells us the monster swallowed Hercules, who continued in his body three days, and came out of it all bruised, with the loss of his hair, that he is making a bad imitation of the story of Jonas; or that Hercules and his companions had employed three days in raising moles to stop out the sea, during which time they went into the water to plant the piles and lay the foundation of their work. Nor must we omit, that Hercules to secure himself and companions from the fury of the monster, that is the sea, made an intrenchment to retire into; a work which the poets attribute to Minerva the goddess of arts, and which was still subsisting in the time of the second siege of that city. There it was that Juno and Neptune, after their reconciliation, stationed themselves to be spectators of the combat between Hector and Achilles.

He sacks Messene, kills Neleus & places his son Nestor on his throne.

Eliau informs us that Hercules sacked the city of Messene, to be revenged of Neleus and his family for having refused to expiate him from a murder he had committed; that he spared the

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young Nestor, and gave him the kingdom of his father, because he was not in the plot with him and his brothers; which that author accounts a high mark of generosity and gratitude, without considering that this single act of justice can never atone for the unparalleled cruelty of this hero, in sacrificing a prince and eleven of his sons, for the refusal of an expiation, whereof, in all probability, he was not worthy. The adventure of the last of these princes who was slain is singular. Hesiod, Apollodorus, and after them Ovid, tell us that this young prince, whose name was Periclymenes, had received from Neptune the power of transforming himself into several shapes. In order to avoid the blows of the redoubted Hercules, he changed himself into an ant, a fly, a bee, a serpent; and yet all availed him nothing: however, he thought at length to escape the hands of his enemy by assuming the form of an eagle; but even there he was disappointed, for Hercules according to the Greek authors, killed him with a blow of his club, or according to the Latin authors, shot him with an arrow: a fable whereby we learn the various turns of address which this son of Neleus put in practice to ward off impending destruction, from which even flight could not save him.

The sequel of this hero's history, till his death and apotheosis.

Lastly, Hercules having executed the labours imposed on him by Eurystheus, and performed many other feats of valour, fell in love with Iole, the daughter of Eurytus king of Oechalia. This princess being refused to his entreaties by her father, Hercules became the prey to a second fit of insanity, and murdered Iphitus the son of Eurytus who had favoured his addresses to his sister. He was sometime after purified of this murder, and his insanity ceased; but the gods persecuted him still, and visited him by a disorder that obliged him to apply to the oracle of Apollo for relief. The coldness with which the Pythia received him irritated him to such a degree, that he resolved to plunder the temple and carry away the sacred tripod. Apollo opposed him in the exe-

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cution of his design, and a severe conflict ensued. which nothing but the interference of Jupiter with his thunderbolt could have put a stop to. Upon this, Hercules was told by the oracle that he must be sold as a slave, and remain three years in the most abject servitude to recover from his disorder. He was unable to resist the decrees of the oracle, and Mercury by the command of Jupiter conducted him to Omphale queen of Lydia, to whom he was sold. Here he cleared all the country from robbers, and Omphale, astonished at the greatness of his exploits, restored him to liberty, and married him. By Omphale he had Agelaus and Lamon. He became also enamoured of one of Omphale's female servants, by whom he had Alceus.—After he had completed the term of his slavery, he returned to Peloponnesus where he re-established, on the throne of Sparta, Tyndarus, after dethroning and putting to death his brother Hippocoon who had expelled him his kingdom. Finding Juno not averse to his vengeance, he built her a temple and sacrificed to her a she-goat.—He now became one of the suitors of Dejanira, the daughter of Oneus, king of Ætolia, and married her after he had vanquished all his rivals, of whose prowess she was the prize, by the decree of her father. The most celebrated among these rivals, was the god of the river Achelous, whom Hercules vanquished by pulling off one of his horns. The foundation however, of this fable is, that the river Achelous, by its inundations laid waste the plains of Calydon, and by introducing confusion among the land marks, often caused the Ætolians and Acarnanians to go to war with each other. Hercules with the assistance of his companions, fenced it with moles and confined it to its proper channel, so that it gave no further trouble to those people. The authors that wrote this event, related it in quite a fabulous manner: Hercules, said they, fought with the god of that river, who, according to them, had first transformed himself into a serpent, whereby was denoted its winding course; then into a bull, which alludes to the swelling and impetuosity of

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the river, and the desolation it made in the fields. They added that Hercules had vanquished him at last, and had tore off one of his horns, in allusion to his having reduced into one channel the two arms of that river; that his horns became a *cornucopia*, because the retrenching it actually produced plenty in the country: though by the *cornucopia*, is generally understood the horn of the goat Amalthea, who had nursed Jupiter, which we are told the nymphs had given to Achelous in the place of that which Hercules had torn from him. Oeneus king of Calydon, to reward Hercules for this service, gave him his daughter Dejanira in marriage, by whom he had a son named Hilus.—Being afterwards obliged to leave Ætolia or Calydon, his father-in-law's kingdom, because he had inadvertently killed a man, on that account he was not present at the hunting of the Calydonian boar. From Calydon he retired with his wife to the court of Ceyx, king of Trachinia. In his way thither he was stopped by the swollen streams of the Evenus, where the centaur Nessus proffered to carry Dejanira over upon his back, under pretence of civility; but having gained the further shore with his fair prize he attempted to ravish her. Hercules perceiving the distress of Dejanira as he swam, shot Nessus with one of his poisoned arrows, which proved fatal to him. The centaur, as he expired, secretly gave Dejanira a tunic impregnated with some of his poisoned blood, telling her that it had the power of recalling a husband from an unlawful love. Ceyx received Hercules and his wife with great marks of friendship, and purified him from the murder he had committed at Calydon. Hercules was still mindful that he had been refused the hand of Iole; he therefore made war against her father Eurytus, and killed him, with three of his sons. Iole fell into the hands of the hero, and found that she was beloved by him as much as formerly. She accompanied him to mount Oeta, where he intended to raise an altar and offer a solemn sacrifice to Jupiter. As he had not then the tunic in which he used to array himself to offer

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a sacrifice, he sent Lichas to Dejanira in order to provide himself with a proper dress. Dejanira, informed of her husband's partiality for Iole, and wishing to reclaim him from his unlawful love, sent him the tunic she had received from Nessus. As soon as Hercules had put it on he fell into a violent distemper: he felt the poison of the Hydra penetrate to his bones. In the violence of his pains and tortures he slew Lichas, inveighed the most bitter imprecations against the credulous Dejanira, the cruel Eurystheus, and the jealous Juno. Having consulted the oracle, he was told that his distemper was incurable, and was ordered to erect his funeral pile; which he did upon the spot, and having implored the protection of Jupiter, he gave his bow and arrows to Philoctetes. He spread on the pile the skin of the Nemæan lion, and then laid himself down upon it as on a bed, leaning his head on his club. He ordered Philoctetes according to Ovid, or his son Hilus according to Sophocles, to set fire to the pile, and the hero presently saw himself surrounded with the flames without betraying the least mark of fear or concern: thus died the valiant Alcides, about thirty years before the Trojan war. Jupiter saw him from Olympus, and said to the surrounding gods that he would raise to heaven the immortal parts of a hero who had rid the earth of so many monsters and tyrants. Accordingly the burning pile was suddenly surrounded with a dark smoke, and the mortal parts of Alcides being consumed, he was carried up to heaven in a chariot drawn by four horses. Loud peals of thunder were heard during his elevation, and his friends, unable to find either his bones or ashes, showed their gratitude to his memory by erecting an altar where the burning pile had stood.

The offspring of
Hercules, called
the Heraclidæ

The children of Alcides were as numerous as his labours. He had a numerous progeny both by his mistresses, of whom he had a great number; and by his wives, Megara, Dejanira, Iole, and Omphale, the queen of Lydia, at whose court he is said to have employed him-

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self in spinning, because he there led a very effeminate and voluptuous life. Indeed the descendants of Hercules became so numerous, that soon after his death they alone were powerful enough to invade all Peloponnesus with success, which they actually did, under the name of Heraclidæ, and divided it among themselves, in vindication of the rights of their ancestor, and through revenge against Eurystheus.

The apotheosis
and worship of
Hercules as a demi-god.

Hercules was honoured as a god shortly after his death. His friend Iolas performed the ceremony of his apotheosis; and as the fire had left not even his bones unconsumed, he reported that Jupiter had carried the remains of the hero to heaven; in confirmation of which he cited the thunder and lightning that happened while the body was burning on the funeral pile. He had a tomb erected to Hercules upon mount Oeta, upon which Menetius sacrificed a bull, a wild boar, and a goat, and instituted an annual festival to his honour. The Thebans followed this example, as also did the other people of Greece, and temples and altars were raised to him afterwards in several places, where he was always worshipped as a demi-god. We are told by Athenæus, that the Phenicians offered quails in sacrifice to Hercules, and the origin of this practice was, that when this hero had been slain by Typhon, Iolas restored him to life by the scent of a quail; the foundation of which fable, is, according to Bochart, that Hercules was subject to the epilepsy, and that he was restored from a fit of it, by the scent of a quail: and this probably induced Galen to say the scent of quails is a useful remedy in that disease.—We are told that the white poplar was consecrated to Hercules: and Servius, interpreting the verses wherein Virgil calls this tree *the poplar of Hercules*, relates the fable, that when the hero descended into hell, he had a crown of poplar leaves, of which the part that touched his head retained its whiteness, while the part of the

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leaf that was without, was blackened by the smoke with which those dreary regions are full: the import of all which, is, that Hercules found in the kingdom of Aidoneus, some of the white poplar, and brought it into Greece, as we read in Pausanias, affecting also from that time, to wear garlands of that tree.

His plurality of names. Hercules had a great number of names, as we might easily conceive, which were derived either from the places where his mighty feats were performed, or from those achievements themselves, or from the places where he received divine honours, &c. &c. As we have already omitted many circumstances in the history of the hero, much more interesting than a detail of his names, we shall not be so inconsistent as to fatigue the patience of the reader with a particular account of them.

His representation, and symbols. Hercules is usually represented under the figure of a stout and robust man, with a club, and clad in the skin of the Nemæan lion; which he sometimes wears over his shoulders, and sometimes it covers his head in rather a frightful manner. Though the exploits he performed did not prove him to be robust and athletic, the picture of him drawn by Dicearchus, quoted by Clemens of Alexandria, would be sufficient to convince us of it; since that ancient author tells us he was extremely muscular, of a square figure, a swarthy complexion, with an aquiline nose, large eyes, a thick beard, &c., to which the philosopher Hieroninus adds, curled hair, and horridly neglected — Sometimes he is represented in company with Cupid, who insolently breaks to pieces his club and his arrows, to intimate the excess of love in that hero, who permitted himself to be beaten and ridiculed by Omphale, while she compelled him to spin with her female servants, arraying herself at the same time in the dress and armour of the hero. — From the fancy of the artist, or some mystery we are ignorant of, Hercules is sometimes represented in attitudes and with sym-

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bolts that are quite singular; but one glance of the eye upon the figures themselves will reveal more than a long dissertation.

SECTION SECOND.

PERSEUS.

The son of Præ-
tus or Jupiter and
Danaë; the fable
of his birth.

THERE are few stories of those fabulous times more obscure and fuller of fiction than that which is the subject of this section. Perseus was the son of Prætus and Danaë, being by his mother's side, of the blood of Danaus, the Egyptian, who had usurped from Gelanor the kingdom of Argos. Acrisius his grandfather, who had but one daughter, Danaë having learnt from the oracle, that his grandson would bereave him of his life and crown, shut her up in a tower of brass, and turned a deaf ear to all proposals of marriage for her. In the mean time Prætus, his brother, being desperately in love with his niece, by means of money corrupted the fidelity of the attendants of the princess; and having entered through the roof into the place where she was imprisoned, made her the mother of Perseus: an adventure which Horace has applied in a moral sense, to demonstrate the power of gold over mankind, among whom no obstacle is to be found powerful enough to surmount its force.—Those who wrote the history of this adventure, to palliate the disgrace which the intrigue entailed upon the royal family, reported that Jupiter, enamoured of Danaë, had transformed himself into a shower of gold; which was the more probable, as Prætus, according to Vossius, took upon himself the surname of Jupiter.—Pausanias mentions the tower, or rather the apartment of brass, in which Danaë had been imprisoned, and assures us that it subsisted till the time of Perilaus the tyrant of Argos, who demolished it; adding that even in his

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time some remains were still to be seen of the subterraneous palace whereof Danaë's chamber made a part.

Is exposed on the sea; is preserved and educated by Polydectus, who sends him for Medusa's head.

The commerce of Prætus with Danaë was kept secret for some time; but at length the princess being delivered of Perseus, her father Acrisius ordered her to be exposed upon the sea with her child, in a small barge, which after be-

ing driven at the mercy of the winds, stopped near the island of Seriphus, one of the Cyclades in the Egean sea. Polydectes, who was king of the island, being apprised of it, gave them a favourable reception, and took great care of the education of the young prince. But having fallen in love with Danaë, and being afraid of Perseus when he was grown to manhood, he sought a pretext to dismiss him; and it was a very singular one he devised. He pretended that he was courting one of the Grecian princesses, and in order to have the marriage celebrated with great magnificence, he intended to furnish an entertainment upon the occasion with all the rarities the world could afford. He actually invited the princes of the neighbouring isles, begging each of them to bring with him to the feast the best things which his country afforded. He even prescribed to them what he was desirous to have; and to remove Perseus at the same time from Seriphus, by a dangerous expedition, he affected to request at his hands the head of Medusa, one of the Gorgons: but the innocence of Perseus was patronised by the gods.

The many fables of that adventure invented by the poets, viz:—

Never did either poets or historians allow themselves more scope for fiction, than in the fable of the Gorgons. We shall arrange what the poets say on this subject, in a chronological or-

der, that is according to the time when they wrote, that the reader may see at a single glance of the eye the progressive steps of this fable, incomparably more simple in the first of them, than in those who wrote afterwards. What Homer says of the Gor-

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gons amounts to so little, that Hesychius makes no scruple to assert, that this poet had no knowledge of them. But that critic is in an error; for Homer, in his description of Minerva's Ægis, thus speaks: "In the middle thereof was to be seen the head of the Gorgon, that frightful monster, that enormous and formidable head, the amazing prodigy of the father of the gods." He says elsewhere, that this head was engraved upon Agamemnon's buckler, accompanied with Terror and his retinue.——Hesiod

enters into a much fuller detail: he thus speaks on this subject in the fine description he gives of Hercules's buckler. "Phorcys, had by Ceto, Pephredo and Enyo, who came into the world with gray hair. He had also by her, the Gorgons, who dwelt beyond the ocean, at the extremity of the world near the regions of Night. The names of those Gorgons are Stheno, Euryale, and Medusa, so famed for her misfortunes. She was mortal, while her two sisters were subject neither to old age nor death. The god of the sea was captivated with Medusa's charms; and upon the grassy couch of a beautiful meadow, adorned with all the gay flowers of spring, gave her convincing proofs of his love. She died afterwards an untimely death: Perseus cut off her head, and from the blood that issued from it, sprung the hero Chrysaor and the winged horse Pegasus. Chrysaor derived his name from a golden sword which he had in his hand, at his birth. He fell afterwards in love with Callirhoe the daughter of the Ocean, and had by her Geryon, that famous giant with three heads. Pegasus was so called, because he was born near the sources of the ocean: he instantly left the earth, and winged his way to the mansions of the gods. There he now resides, in the palace of Jupiter himself, whose thunder and lightning he bears."——The next in order is Es-

1st, *That given by Hesiod:—*

2d, *The additions of Eschiles and his commentator.*

chiles, who, in his Prometheus, has copied Hesiod: but as the fables grew apace while they passed from one poet to another, he added that

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the Graiæ, of whom he makes three, had but one eye and one tooth among them all, which they used one after another; and that the Gorgons, their younger sisters, had hair interwoven with serpents, and killed men with a single glance of the eye. The scholiast on Eschiles adds, that their tooth was longer than the tusks of the stoutest boar, and that their hands were of brass.—

3d, The additional
circumstances
given it by Pindar.

Pindar goes further than either Eschiles or his commentator, since he heightens the fable by three circumstances unknown to his predecessors. The first is, that the Gorgons turned into stone those who looked upon them, and that it was by this kind of death that Perseus, in presenting Medusa's head, desolated the island of Seriphus, whose inhabitants he petrified, together with their king whom he surprised at a feast. The second is, that Minerva, who aided Perseus in the enterprise of cutting off Medusa's head, astonished at the melody of the Gorgon's sighs intermingled with the hissings of her serpents, felt certain charms in that strange composition of doleful accents; and to perpetuate the idea of that harmony, she invented a flute in imitation of it and imparted it to men; which, in allusion to its model, she called a *harmony* with many heads. The third is, that the horse Pegasus whom Hesiod makes to have taken flight to the mansions of the gods, was afterwards broke by Minerva, and given to Bellerophon, who mounted him to combat with the Chimera; but that hero having attempted to ascend to heaven on the wings of that horse, was thrown down upon the earth, and Pegasus placed among the stars.—As this fable still grew more marvellous in its pro-

4th, The additions
of Apollonius Rho-
dius.

gress by passing from one hand to another, Apollonius Rhodius added, that Perseus having taken his flight over Libya, all the drops of blood that trickled from the fatal head, were transformed into so many serpents; and that hence came the prodigious quantity of venomous animals, which have ever since infested that country.—

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The Latin poets, though faithful copiers of the
 5th, *The additions*
of Virgil. Greek, have yet loaded the fable of the Gorgons
 with new strokes of the imagination. Homer
 had said that the Gorgon's head was engraved upon the tremend-
 ous Ægis of Minerva: Virgil adds and upon her cuirass too, in
 that part which covers the goddess's breast. The other poets speak
 no more of the Gorgons after the death of Medusa; Virgil says,
 they had their residence near the gates of hell, with Centaurs,
 the Chimera, and the other fabulous monsters of those regions.

— But Ovid, of all the poets, has most enlarged upon the fa-
 6th, *The additions*
of Ovid, by whom
it is greatly en-
larged. ble of the Gorgons. to which he has added a
 great many circumstances which are no where
 to be found but in his metamorphoses. Accord-
 ing to him, Medusa was a consummate beauty,
 and kindled the desires of many lovers. who sought to marry her
 in vain: but of all the charms of her person, he represents none
 with more attractions than her fine hair. According to him, Nep-
 tune made love to her, not in a meadow, as it is in Hesiod, but
 in Minerva's temple. with which that goddess was so incensed,
 that she changed that beauty's hair into serpents; and this is the
 reason he gives why, among the three Gorgons, Medusa alone
 has her hair interwoven with snakes; though Eschiles had said
 long before him, that her sisters' locks were branded with the
 same deformity. That poet goes on to relate after what manner
 Perseus surprised the single eye which we have mentioned, while
 one of the Gorgons was giving it to the other; after which he
 went to the place where Medusa lay, whom he found fast asleep,
 and cut off her head. Of the blood that issued from it, came
 forth Pegasus, on whom he mounted; and flying through the airy
 regions, went into Mauritania, where he transformed Atlas, who
 had given him an unhospitable reception, into that mountain
 which has ever since bore his name. From thence, continues he,
 Perseus went into Ethiopia, where he rescued Andromeda from

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the sea monster that was ready to devour her, and punished Phineus his rival, together with all those who had taken an active part in his behalf, by shewing them the Gorgon's head, which turned them all into stones. This poet still adds several other fictions which we shall pass by at present; though we shall notice some of them, in giving an explanation of the fable.

The changes and additions to this fable made by historians.

Though the mythologists and historians have, in relation to this fable, generally followed the poets who invented it, yet they have altered some circumstances in it, and have given us some additional ones. Pherecides, and after him Apollodorus and Hyginus say, that Mercury, as well as Minerva, had a great hand in the expedition of our hero, and that as the goddess lent him her looking-glass, so Mercury provided him with a short sword called *herpe*, made in the form of a scythe; that by the advice of them both, Perseus went to the habitation of certain nymphs, to borrow some other arms that were deposited with them, among which were the winged shoes of Mercury, with the sandals and helmet of Pluto; that this helmet had the property to expose all other objects to view, while the person who wore it was himself rendered invincible; that the mirror of Minerva produced also the same effect; in fine, that these were the means of rendering the hero invulnerable, who thus appeared before Medusa without being perceived by her. The same mythologists adds further, that Minerva herself guided the hand of Perseus when he cut off the Gorgon's head. Lastly, that after this victory, the hero returned the arms to those to whom they belonged, reserving to himself Medusa's head; which, after his expedition was accomplished, he presented to Minerva, who put it upon her *Ægis*.

There are various explanations of this fable of the Gorgons, viz:—

When we lay together on one hand, the few facts or hints which history has left us in relation to the Gorgons, and on the other hand the numberless prodigies told on that occasion by

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the poets, it seems at first sight to be in vain to pry into this fable. Nevertheless, several authors, both ancient and modern, have attempted to explain it.—Theopompus was of opinion that the

1st, *According to different authors they were frightful, beautiful, or warlike women:—*

Gorgons were such ugly women, that the very sight of them turned those who looked upon them into stones, hyperbolically speaking, their astonishment being so great. Others on the contrary affirm that Medusa was exceedingly handsome, until debauchery rendered her hideously ugly. Proclus of Carthage again, said that Medusa was one of those barbarous African women who conducted the troops, whereof Perseus by her death made himself master, and led them into Greece.—Diodorus Siculus, who is very full upon this subject, after observing that Libya anciently produced whole nations of women, who by their warlike disposition and courage were become the astonishment of the world, adds that the Gorgons, who were of that number, maintained a war against Perseus, wherein they signalized their valour and prowess exceedingly, under the conduct of Medusa their queen.—What Pausanias says of these women, has a considerable affinity with what the author just quoted said before him. According to him, the Gorgons were the daughters of Phorbus; though the learned think this name ought to read Phorcus, since it is the name given to the father of the Gorgons by all the ancients. After the death of Phorcus says he, Medusa his daughter reigned over the people who inhabited the confines of the lake Tritonis. As she had a violent passion for hunting and war, she laid waste all the lands of the neighbouring people; but at last, Perseus having surprised her one night, defeated the flying camp by which she was escorted, and killed her in the encounter. The next day he was desirous to view her, and though dead, she appeared so beautiful, that he cut off her head, and carried it into Greece, to make it a spectacle to the

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people, who could not behold it without being struck with astonishment.—Alexander of Myndas in Caria, cited by Athenæus,

contended that the Gorgons were a kind of noxious wild animals, whose very looks turned men into stones. In Libya, says he, the Nomades give the appellation of Gorgon to a certain animal that

has very much the air of a wild sheep. The breath of it is said to be so pestilential, that it infects all those who approach it. A long main falls down from the top of its forehead, sometimes covering its face, and deprives them of sight. This main is so ponderous that the animal has much ado to raise it up; but when it gets this brought about by some extraordinary effort, it overthrows all those who look upon it, and kills them, not by its breath, but with a poison which it darts from its eyes. One of these animals was discovered in the time that Marius was carrying on war in Africa. Some Roman soldiers, who took it for a sheep, made an attack upon it: but having raised its main, it killed them all with a single glance of the eye. Other soldiers who came up after them, had the same fate, till at length some having learnt from the people of the country the nature and qualities of the animal, slew it with their javelins, and carried it to their general.—Xenophon of Lampsachus,

followed by Pliny and Solinus, was of opinion that the Gorgons were female savages, who dwelt in the island Gorgades, on the western coast of Africa. Near that promontory, says

Pliny, which we call the western cape, are the Gorgades, the ancient residence of the Gorgons. Hanno the Carthaginian general, continues Pliny after Xenophon, penetrated as far as the Gorgades islands, where he found women, who, in swiftness, exceeded the flight of birds. Among several he met with, he was unable to catch more than two, whose bodies were so rough with bristles and hair, that in order to preserve the me-

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morial of them, as of something prodigious and incredible, their skins were hung up in the temple of Juno, where they continued suspended, until the ruin of Carthage.—Gerard Vossius, in his excellent treatise upon the origin and progress of idolatry, is of opinion that the fable of the Gorgons took its rise from the narrative of Hanno, in the manner we have just cited from Xenophon of Lampsachus, namely, that they were the same with those women whom that Carthaginian met with on the Gorgades islands, and who ran so fast as to equal the flight of birds.—

4th, *Opulent princesses who governed three islands in rotation:—*

Palephatus and Fulgentius will have the Gorgons to have been young women of ample fortunes, who improved their vast revenue with singular economy. The former adds, that Phorcus, their father, had a golden statue of Minerva, four cubits high, which he intended to have deposited in the temple of that goddess. But dying before the consecration of the statue, his three daughters, Stheno, Euryale, and Medusa, lodged it among their treasures, and Perseus carried it off. Phorcus, according to the same author, was a native of Cyrene in Libya, and had in his possession three islands in the ocean. The three Gorgons, after his death, reigned in rotation, in those several islands. They had but one minister, who passed from one island to another; and this gave rise to the fable of their having but one eye which they used alternately. As Perseus was then cruising upon those seas, he surprised this minister while he was passing from one island to another; which explains the fable of his having made a prize of their eye, while one of them was passing it to her sister. They were inconsolable for the loss of so useful a minister; however, Perseus proffered to restore him to them, provided they would deliver up to him their sister Medusa, and in case of refusal threatened them with death. The two sisters made no scruples against his demand, but Medusa having refused, Perseus put her to death, carried off the statue, and restored to Stheno and Eury-

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ale their minister.—The attentive reader will easily perceive that Palephatus had a design to trace all the parts of this fable step by step, and to give them a plausible explanation; but he even forgot to explain those of the tooth and the horn which the

5th, *They were mares of Libya, according to M. le Clerc:—*

three Gorgons had also in common.—M. le Clerc in his notes upon Hesiod, takes the Gorgons for the mares of Libya, which the Phenicians carried off. That learned author alleges, that under the obscure allegory of Perseus's expedition, was designed to be preserved the memory of an ancient voyage which the Phenicians had made to Africa, whence they carried away a vast number of horses; that the name of Perseus, which probably was given to the leader of that expedition, signifies, in the Phenician language, a horseman; as the name of the horse Pegasus, which the poets gave him to ride upon, signifies, in Phenician, a harnessed horse, as Bochart, from whom he borrows this conjecture, had said before him: whence he concludes that the Gorgons were the mares of that country, which the Phenicians carried away with them. M. le Clerc confirms this explanation as he thinks, by the very passage in Hanno's narrative, where this voyager says, that the women of that part of Africa where he had travelled, were all overgrown with hair, and that they were impregnated without the concurrence of their husbands; which agrees to these mares whereof Virgil makes mention in his Georgics, when he says they conceived by turning towards the Zephyrs. And to this, our author adds, that all the vast expedition of the Greek heroes were nothing but the enterprises of those merchants who navigated into countries then unknown to Greece.—Those who allow M. le Clerc's conjecture, might confirm it from the circumstance of the Greeks having called the isles which were said to be inhabited by the Gorgons, by the name of *Gorgades*, in allusion to the velocity of those mares, as is judiciously observed by Osman on the word *Gorgades*

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in his dictionary, and by Isaac Vossius upon Pomponius Mela.

6th, *They were princesses of great wisdom and courage, on the Baltic sea, according to Rudbeck:—*

—Olaus Rudbeck, a Swedish author, and one of those who have written the most learnedly upon the fable of the Gorgons, is of opinion that they were princesses of great wisdom and valour, who governed their dominions with excellent order, and that they were possessed of those talents in the highest degree which are conducive to the good management of a kingdom; talents which he reduces to three; prudence, energy, and foresight. These are the excellent qualities possessed by the Gorgons, which the poets had in their view, when they said, in their figurative style, that they had but one eye, one tooth, and one horn; since by the eye, they designed the prudence of those princesses; by the tooth, their energy; and by the horn, the care they took to procure plenty in their dominions by commerce. One of their ships was called the horn, because it carried upon its prow that symbol of plenty; and another was called the dragon. From these conjectures, the Swedish author explains two mysterious circumstances that enter into the fable of the Gorgons: the first, that Medusa's horn was said to grow out of a dragon, all covered with gold and gems, because the ship called the dragon had once returned loaded with gold and precious stones: the second, that Medusa's horn was full of poison, which infected those who approached it; whereby we are to understand the strength of Medusa's fleet, which no one durst attack.—This explanation is fortified by the etymology of the names of the three Gorgons, since Stheno implies *strength*; Euryale, *admiral*; and Medusa, *care of the state*. It also appears happy, but that Swedish author takes from its value, by endeavouring to accommodate all the circumstances of it to his chimera, when he would prove that the Gorgons dwelt in the north, upon the coast of the Baltic sea, where he pretends to find vestiges of all the Greek fables. It is true, that in order to confirm his conjecture concern-

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ing the residence of the Gorgons, he has recourse to the authority of Diodorus Siculus, who says that the Gorgons were often at war with the Amazons, who are known to have inhabited Scythia; but he ought not to have dissembled that this historian positively asserts, that both the Gorgons and the Amazons, whom he speaks

7th, *They were three trading ships of Phorcys king of Ithaca, captured by Perseus, a Greek sea captain, according to Fourmont.*

of in the same passage, dwelt in Libya.—In fine, M. Fourmont is of opinion, that in order to understand this fable, we must have recourse to the oriental languages, as Bochart, M. le Clerc, and some others, had thought before him; but to do him justice, we must confess that he chalks

out a new course for himself in expounding this fable. Greece, says he, having been partly peopled by the colonies that came thither from Egypt and Phenicia, it is natural to suppose that she derived most of her traditions from the east: therefore, to attempt to explain the Greek fables, without the assistance of those languages with which those traditions came, would be fruitless presumption, since in fact these are the languages in which those fables were first invented, written, or expressed.—This fable, according to him, is reducible to five articles: first, Phorcys, a sea god, who had for wife Ceto: second, his five daughters; two of whom, Pephredo and Enyo, had the appellation of Graiæ or *Greeks*; and the other three, Stheno, Euryale, and Medusa, were called Gorgons: third, these Gorgons have, among the three, only one tooth, one horn, and one eye: fourth, from Medusa's blood sprung Chrysaor the forger, and the horse Pegasus: fifth, the horse, carried into Greece, is subservient only to Perseus and Bellerophon. Upon these hints, that author proceeds with his explanation; and says that the words in the Hebrew and Phenician languages which import *property*, also signify *offspring*; thus the ships of a prince were called his sons, and the galleys his daughters. Therefore he concludes that the five daughters of Phorcys were in reality the five galleys of which his small fleet

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consisted. In all ages, continues he, ships had names, such as the *Pristis*, the *Centaur*, the *Whale*, &c., and it is no wonder they were sometimes taken for monsters; the Americans looked upon the first Spanish ships as such. Further, says he, the five names of these daughters of *Phorcys* are Phenician; in which language, *Enyo*, signifies a ship of burthen; *Pephredo*, is one for carrying sweet water; *Stheno*, a vessel with oars; *Euryale*, a shallop; *Mедуsa*, an imperial ship. Of these five vessels, two were called *Greeks*, because they had been carried off from a Greek port; the other three were also at first called after their own country *Cyros*, the most ancient isle of the Pheacians, since called *Corcyra*, whence *Perseus* carried them off into Greece. In the *Odyssey*, *Minerva* shows *Ulysses* his country *Ithaca*, and among other things, the port of the old maritime prince *Phorcys*, who had also possessed *Ithaca*, which lies in the neighbourhood of *Corcyra*.—Here then we have the father of the *Gorgons*, in *Phorcys* the ancient king of *Ithaca*, who was master of five ships, which were sent out from the island of *Corcyra* to trade upon the coasts of *Africa*, where they trafficked in gold, elephants teeth, the horns of divers animals, hyenas' and fishes' eyes, &c. This commerce was known in the time of *Perseus*, according to *Pliny*, *Ptolemy*, *Pomponius Mela*, *Pausanias*, and *Hesiod*. And if it be considered that the same country still bears the name of *Gold-coast*, and *Ivory-coast*; that horns of various animals constitute one of the principal branches of that trade; that the calcareous substance of some fishes' eyes are reckoned by *Pliny* in the number of precious stones; that there also, is found a kind of buffalo, of which they made their *Pegasus*: if these facts be considered, says *M. Fourmont*, the whole secret of this fable will be cleared up; for it amounts to no more, than that *Perseus* carried off three ships of *Phorcys*, loaded with gold, elephants' teeth, and precious stone.—Such are the explanations which the mythologists and historians have given of the

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fable of the Gorgons. They have made of them noble heroines, or wild and ferocious animals; industrious and thrifty virgins, prodigies of beauty, or monsters of ugliness, and lewd courtezans; &c. &c. They vary no less as to the place of their abode: some locate them in Libya, others in the Orkney islands; some make our hero go as far as the ocean; others mount him upon Pegasus, whom Hesiod makes to have winged his way to heaven from the moment of his birth, while Ovid with this equipage makes him fly through the air over a great part of Africa: in fine they have made a horseman of a sea captain, and instead of a ship, have given him a horse for a maritime expedition; for we must adhere to the beautiful explanation of M. Fourmont, which even if it be not founded in truth in all its parts, or rather if all the parts of the fable be not founded in the facts he relates, it embraces too much learning to be placed on a footing with the explanations given by some of the others who have entered the lists.

Perseus passes through Mauritania, and with Medusa's head, turns Atlas into stone.

After the conquest of Medusa, says Ovid, Perseus took his flight upon Pegasus, and passed through Mauritania, where the famous Atlas reigned. Being warned by an oracle to be on his guard against a son of Jupiter, Atlas, denied him the common rights of hospitality; whereupon Perseus produced Medusa's head, and turned him into a stone, or rather into the mountain which bear his name, and carried off the golden apples from the gardens of the Hesperides, which were kept by a dragon, the present of Juno.

The fable of Andromeda delivered by Perseus from a sea monster:—

The poets who have traced the history of this hero, tell us that after the adventure of Atlas, he penetrated as far as Ethiopia, where he rescued Andromeda, the daughter of Cepheus and Cassiopea, from the monster to which she was exposed, married her, and brought her with him into Greece. This piece of history has been greatly distorted by the poets,

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who have interwoven many fabulous circumstances with it. Ovid, who has described this fable at great length, says that Cassiopeia, the mother of Andromeda, having compared her beauty with that of the Nereids, incensed them; and that the effect of their displeasure having been felt in the country, the people were obliged to consult the oracle of Ammon; who answered, that to appease those goddesses, Andromeda must be exposed to a sea monster. The poet considers this oracle as unjust: and so he might, with great propriety; for why inflict such a cruel punishment upon the daughter, for the vanity of the mother? In the mean time, the young princess, adds the same poet, was exposed upon a rock, and the monster that came out of the sea was about to devour her, when Perseus, mounted upon Pegasus, perceived her distress, came to her relief, slew the monster, broke Andromeda's chains, and returned her to her parents who were witnesses of the spectacle. As she was to be the prize of him who should save her, Perseus claimed her for his wife: but while the nuptials were celebrating, Phineus, the nephew of Cassiopeia, to whom Andromeda had already been promised in marriage, entered the banquetting hall with a band of armed men, and commenced a very bloody fight, which certainly had proved fatal to Perseus overpowered with numbers, had he not recourse to Medusa's head, the sight of which petrified Phineus and his associates.

—its explanation. — It is easy to see that Ovid grounds this narration upon history; but that he borrows the help of fiction, by way of ornament to it. Gerard Vossius, who attempted to trace out the mysterious meaning of it, says that Andromeda had been promised to an insolent inhuman pirate, who by his incursions, infested the coasts of Ethiopia, on condition that he would give no further molestation to their commerce. Perseus, who arrived at that time at Cepheus's court with his small fleet, gave chase to the pirate, slew him, and married An-

dromeda. Perhaps in the epithalamiums that were composed on the occasion of his marriage, the pirate was represented as a monster, from whom Andromeda had been delivered by the valour of Perseus. And there are mythologists of opinion, that the ship in which this pirate ravaged the coasts of Ethiopia, was called the whale, and that of Perseus was named the Pegasus.— It is certain however, that we are not to seek for the Ethiopia which Ovid speaks of in the extremity of Africa, Perseus never having penetrated thither. It is also beyond doubt that the ancients knew two Ethiopias; that which lies to the south of Egypt, and another which they supposed to be in Asia. This last is the Ethiopia referred to in the history of Andromeda. Its limits are not determined by authors, but it is certain that Ovid considered one extremity of it to be on the shores of the Mediterranean, between Egypt and Palestine; or, to be more accurate, it even encroached upon the limits of the latter, since we have very good reasons for saying that the adventure now in question happened in the confines of Joppa, on the coast of Palestine. When Perseus was at the court of Atlas, he might have got some information of the oracle of Ammon, which had ordered a young princess to be exposed to a monster; and this supposition is the more probable, as that oracle was in Libya, not far from Mauritania, where Perseus then was. The love of glory animated him to the adventure and he set sail for Joppa. Josephus says, “this adventure was thought to have happened near Joppa, where is still to be seen upon a rock the marks of the chains with which the lovely Andromeda had been bound.” It is true this historian adds, that those marks had perhaps been engraved there to give credibility to the fact; but it still makes it true that this was an ancient tradition of Joppa. Strabo says the same thing in his geography; and in speaking of Ethiopia, he asserts that there are not wanting authors who place it on the coast of Phenicia; adding, that it was near the city of Joppa, where the adventure of Andromeda

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happened. Pliny says Scaurus brought from Joppa to Rome, during his edileship, the bones of the monster that was to have devoured Andromeda. What Pomponius Mela says, is still more particular: "Joppa is a city thought to have been built a little before the deluge. The inhabitants assert that Cepheus reigned there, relying on what is to be seen upon ancient altars, such as the name and table of that prince, and of his brother Phineus. As for the fable so much celebrated by the poets, of the rescue of Andromeda by Perseus, they have for proof of this the bones of the monster that was to have devoured her, which they show with a great deal of ostentation." Pausanias delivers the same tradition, when he says, near to Joppa was a fountain whose water was red like blood, and that the people of the place said that Perseus being stained with blood in killing the sea monster to which the daughter of Cepheus was exposed, bathed himself in that fountain, and gave that red tincture to the water.—Thus it is evident that in the reign of Cepheus, there appeared a sea monster near the coasts of Joppa, which alarmed the people, and occasioned an interruption to commerce; and that the oracle of Ammon being consulted, gave a response that Andromeda must be exposed to it. This is not the first time that oracles have enjoined such victims; and indeed what will not superstition do! As to the existence of the monster, besides that ancient history is full of such prodigies, the adventure of Jonas is a proof that there were upon that coast fishes of a monstrous nature both as to bulk and voracity: for we may preserve all due faith in the sacred history without multiplying miracles to no purpose; nor need we imagine that the fish which swallowed the prophet came from some remote country, though we acknowledge in this event the punishment that God inflicted upon his disobedience.—But there is yet another argument to prove that the adventure of Perseus and Andromeda took place on the coast of Palestine, which is derived from the description Ovid gives of the skirmish

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between Perseus and Phineus his rival. The poet names several personages, whom it would not be likely to find in the southern extremity of Africa; but who, residing in the neighbourhood of the Syrian coasts, might well be supposed to have taken up arms in the behalf of Phineus in an engagement in that quarter, that is, near Joppa. Thus, Perseus is not to be looked upon as a horseman, who performed so many glorious exploits upon the horse Pegasus, but as a renowned sea captain who nevertheless performed some famous exploits by land.

Our hero, after this expedition, carried his spouse to Seriphus, where he arrived shortly after his mother Danaë had fled to the altar of Minerva to avoid the pursuit of Polydectes, who had offered her violence. Dictys, who had saved her from the sea, and who as some say was the brother of Polydectes, defended her from the insults of the king; therefore Perseus, through gratitude for his humanity, after he had revenged his mother's wrongs, by turning into stone with Medusa's head the guilty Polydectes and his associates, placed him on the throne of Seriphus.—Having now finished these celebrated exploits, the fable states that Perseus restored to Mercury and the other gods the arms with which they had equipped him; but being more particularly indebted to the goddess of wisdom, for her assistance and protection, he placed the Gorgon's head on her shield, or according to Virgil, upon her cuirass.

Perseus now bethought himself of returning to his native country. He accordingly embarked with his wife Andromeda, and his mother Danaë, for the Peloponnesus. Upon his arrival, he learnt that Prætus the king of Argolis, not content with his own inheritance, had dethroned his grandfather Acrisius. Perseus slew the usurper and re-established his grandfather in his dominions; but some time after, as he was

He revisits Seriphus, rescues his mother, and put Polydectes to death.

He returns to his native country, kills his grandfather by accident, exchanges his kingdom, and builds Mycenæ.

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displaying his dexterity at throwing the coit, in the presence of his grandfather, he killed him by an ill-directed cast of that instrument. Thus the prediction of the oracle was accomplished, in defiance of the efforts of Acrisius to evade it, by all the cruelty he had practised towards his daughter and his grandson. Perseus having deeply regretted the parricide he had thus accidentally committed, repaired to Argolis, and prevailed on Megapentes, the son of Prætus, to exchange kingdoms with him; for his mortification and grief were so great, that he could not endure to reign in that which he had so unfortunately dispossessed his grandfather. After this he built Mycenæ, which became the capital city of his dominions.

The honours conferred on Perseus after his death.

As our hero in his life-time, had been a patron of learning, and as he was further distinguished by his glorious exploits, he was advanced to heaven, in the panegyrics made in his honour after death, and he became a demi-god. Of this prince and his family, were also formed the constellations called Cassiopeia, Perseus, and Andromeda, even the monster which he had killed, was placed in the heavens, where it formed the sign of the whale. They intermixed the recital of his deeds with all they could devise of the supernatural; and as he made his conquests and expeditions with equal conduct and good fortune, as well as with incredible despatch, it was therefore fabled that the gods had lent him their arms.—Pausanias says this prince was worshipped as a hero at Argos, and still more in the isle of Seriphus, and at Athens, where he had a temple, in which was an altar consecrated to Dictys and Clymene, who were accounted the preservers of this hero and his mother.

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more reason and justice, to the memory of him who had formed their hero's manners, than to Silanus and Parrhasius, who had only made statues and pictures of him.

He resolves to go to his father at Athens, and to emulate the fame of his cousin Hercules.

When Æthra saw her son robust and full grown, she led him to the place where his father had concealed his sword; he lifted the stone, took the trophy, and resolved to go and make himself known at Athens, notwithstanding the remonstrances of his grandfather, who represented to him the danger to which he was about to expose himself—the ways he had to pass from the Peloponnesus to Athens being full of robbers in consequence of the absence of Hercules, who was then with Omphale in Lydia. Pitheus, therefore, to divert his grandson from his purpose, gave him a frightful description of those robbers, and set forth in lively colours the cruel treatment they practised upon strangers, but without success; for the glory and valour of Hercules had already long inflamed his courage; indeed he esteemed nothing in comparison with the fame of that hero, to the account of whose exploits he was used to listen with eagerness and rapture. Thus he was raised to such admiration of the life of Hercules, that his actions became the subject of his dreams by night, fired his soul with a noble emulation by day, and animated him to an ardent desire of imitating the great example. The relationship too, that subsisted between them still heightened his emulation; for his mother Æthra was cousin-german to the mother of Hercules. He was therefore filled with shame and indignation to think that Hercules should have travelled all the world over in pursuit of freebooters, and the like, of whom he cleared both sea and land; whereas he, on the contrary, was to shun the opportunity of encountering those that fell in his way. Therefore he courageously resolved to set out, and to stand bravely in his own defence; and, should occasions offer, to produce other trophies besides the shoes and sword in the presence of his father.

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Accordingly he slays the giants and robbers, Periphetes, Sinus, Sciron, Cercyon, and Procrustes, and the infamous Phæa, in his way thither.

He did not travel far before he met with adventures. As he was passing through the territory of Epidaurus, near the Saronic gulf, in the way from Trezene to the Isthmus, Periphetes who was armed with a club, and was therefore called the *club-bearer*, made an attack upon our hero: but Theseus slew his assailant, and made himself master of his club, which he ever afterwards bore about him, as Hercules did the lion's skin.—From thence, traversing the Isthmus of Corinth, he punished Sinus the *pine-bender*, in the same manner as that giant was used to put passengers to death, by tying their extremities to the tops of pines which he forcibly bent together, and then let them loose to tear their limbs asunder. This Sinus, by the by, had a beautiful daughter named Perigone, who upon her father's defeat, fled and concealed herself in a thicket of reeds. Theseus however, being enamoured with her, went in quest of her; and having arrived near the place where he supposed she was concealed, called out to her, and made her a promise that he would protect her, and do her no injury. Perigone, moved with gratitude at these promises, came forth from her hiding-place, and delivered herself up to her lover, who had by her a daughter named Menalipe.—Theseus next encountered the celebrated sow, called Phæa, which infested the neighbourhood of Cromyon, and destroyed her. Some suppose that the Caledonian boar sprang from this sow. But there are authors who suppose that this Phæa was no other than a woman who prostituted herself to strangers, whom she afterwards murdered, and plundered them of their treasures.—Near the frontiers of Megara Theseus defeated Sciron, and threw him from the top of a high rock into the sea, in retaliation for the death he inflicted upon passengers, whom he threw from that precipice after he had plundered them, and compelled them to render him menial services. According to Ovid, the earth as well as the sea

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refused to receive the bones of Sciron, which remained for some time suspended in the air, till they were changed into the large rocks called *Scironia Saxa*, between Megara and Corinth. There was a road that passed near them by the name of Sciron, which was naturally narrow and difficult, but was afterwards enlarged by the emperor Adrian.—In passing through Eleusis, he had a wrestling match with Cercyon the Arcadian, whom he worsted. From thence, arriving at Hermione, he put to death the giant Damastes, otherwise called Procrustes, from his practice of putting his guests to death by stretching them upon his bed, to make them equal its length, a punishment which Theseus retaliated upon him; having adopted this rule in imitation of Hercules, who punished those who attacked him, with the same kind of death which they had prepared for himself.

He arrives at Athens, where Medea, his step-mother, attempts to poison him before he is made known to his father.

Theseus having arrived upon the banks of the Cephissus, found there the family of the Pytalides, who were come to purify him from his bloody exploits, with all the customary ceremonies. After staying some days in that place, he entered Athens, which he found in a strange confusion, Ægeus his father having given himself up to the management of Medea, the great magician, who promised, by her drugs, to procure him children. The reception of Theseus was not very cordial; for Medea having by some means obtained information who he was, through motives of jealousy least he should succeed to his father's crown in preference to the child of which she was pregnant by Ægeus, resolved to poison him, before he should be made known to his father. Ægeus himself was to give the cup of poison to this unknown stranger at a feast; but fortunately for Theseus, he carried about him an appendage which was sure to defeat her scheme, for the sight of his sword at the side of Theseus reminded Ægeus of his amours with

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Æthra, and saved his life. Theseus afterwards resented this conspiracy against his life by procuring the banishment of Medea.

His acknowledg-
ment by Ægeus
excites the enmi-
ty of the Pallan-
tidæ, whom he
defeats.

Ægeus having acknowledged his son, the people of Athens were proud to find that this illustrious stranger, who had cleared Attica from robbers, was the son of their monarch. The Pallantidæ, who expected to succeed their uncle Ægeus on the throne of Attica, as they supposed he had no offspring, could not contain their resentment upon seeing Theseus acknowledged by his father. Having formed plans to assassinate him, they would have given no small trouble to that prince, but for the treachery of Leos, one of their leaders, who discovered the whole plot, which enabled Theseus to defeat their party, and confirm, by a decisive victory, his father's tottering throne. After this he went to Trezene to receive expiation.

By the council
of Ariadne, he
defeats the mino-
taur of Crete, ex-
tricates himself
from the laby-
rinth, and deli-
vers his country
from a tribute to
Minos.

The next object that engaged the attention of Theseus, was to deliver his country from a tribute of seven virgins and as many young men, who were chosen by lot every seventh year, and sent to Minos the king of Crete, according to the stipulations of a treaty with the Athenians when that king had reduced their city to extremities by a siege. The Greeks, to render this prince the more odious, whom they could never forgive on account of the advantages he had gained over them, invented a fable on this occasion which afterwards became so celebrated. They said that the king of Crete condemned the Athenian youths who were sent to him as a tribute, to fight in the Labyrinth which Dedalus had built, with the Minotaur, the offspring of the infamous passion of Passiphae his queen, for a white bull which Neptune had produced from the sea. This tribute had already been paid three times, when upon it becoming due the fourth time, Theseus offered to go to Crete with the other Athenian youths without wait-

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ing for the lots to number him with them, as we learn from Plutarch; which was quite conformable to the character of that prince, who had taken his cousin Hercules for his model. This young hero having obtained his father's permission, and the other youths being chosen by the lots, prepared to set out for Crete. While the ship was getting ready for their transportation, a great number of sacrifices were offered to propitiate the gods; and Theseus himself offered a solemn vow to Apollo in particular, promising to send every year to the island of Delos, to offer him a sacrifice, in the event of his success. We are further told that this prince having consulted the oracle, was instructed to take Love for his guide if he would have a favourable voyage; whereupon he sacrificed to that divinity a she-goat. All these ceremonies being over, Theseus set sail under a favourable wind, and soon arrived at Crete. The fine address of this young hero presently drew upon him the eyes of Ariadne, the daughter of Minos; and the course adopted by the enamoured princess, who espoused the cause of Theseus, literally verified the oracle. Dreading the event of his encounter with the Minotaur, and the intricacies of the Labyrinth, Ariadne taught her lover how to vanquish the monster, and gave him a clew to enable him to extricate himself from the Labyrinth after he had achieved the deed of valour.

He departs from Crete with his countrymen, and the beautiful Ariadne, whom he abandons on the island of Naxos.

Theseus, victorious over the Minotaur, departed from Crete, and carried with him the beautiful Ariadne; but when they arrived in the island of Naxos, he abandoned her, as we learn from Diodorus, Catullus, Ovid, and several other authors. Bacchus, who met her upon the sea shore, fell in love with her, married her, and made her a present of a fine crown, which was afterwards placed in the heavens.—The young Eglé, if we may believe Hesiod, according to Plutarch, was the occasion of the inconstancy of Theseus; but the verse of that ancient poet where this was asserted, is not to be

found in his works; Pisistratus, according to the historian Hereus, having cancelled it for the honour of the Athenian hero, thinking at the same time to cancel the memory of his falsehood to Ariadne. Plutarch, however, is of opinion that Onarus the priest of Bacchus ravished from him that young princess; which afflicted him to such a degree, that he forgot to hang out the white flag on his return to Athens, as his father had enjoined him, in the event of his victory. This neglect proved fatal to Ægeus, who seeing from the top of a rock, whither impatience had led him, his son's ship all in mourning, believed he was dead, and in despair threw himself down into the sea. Pausanias adds to this story, that a chapel was built to Victory, and a statue consecrated to the same divinity without wings, to denote that the news of the victory which Theseus won over the Minotaur, had not arrived in due time.—This last tradition is rather to be adopted than that which represents Theseus as having abandoned that young princess by the basest of all perfidiousness—ingratitude to his mistress who added her love to her other obligations; for, otherwise, what probability is there that Deucalion, after the death of Minos would have given him Phedra, the other daughter of that prince, in marriage?

He arrives at Athens, finds his father dead, celebrates his obsequies, and in various ways commemorates the success of his voyage.

The first thing Theseus did upon his return to Athens, where he learnt the decease of his father, was to pay the last duties to his remains; and in gratitude to the gods for the success of his voyage, he instituted several festivals to their honour, the expense of which was to be defrayed by the families of those he had redeemed from their slavery to the king of Crete. He also had pieces of money coined whereon was stamped the figure of the Minotaur: but nothing so much signalized the commemoration of this event, as the care that was taken afterwards to perform the vow which he had made of offering an annual sacrifice to Apollo. Accordingly

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they sent every year to Delos deputies crowned with olive branches, to fulfil all the ceremonies of that vow. In this voyage the same ship was employed which Theseus had made use of in his expedition to Crete; for such great care was taken to preserve this ship, that it continued in good condition nearly a thousand years; which makes Callimachus say in his hymn to Delos, that it was immortal. This poet flourished in the reign of Ptolemy Philadelphus when that ship, and the custom of sending it to Delos still subsisted. But some assert that there was not a single plank of the old ship remaining, that sacred vessel having undergone such thorough repairs.

Having mounted his father's throne, his next object was to reform his government, incorporate the city of Athens, and renew the Isthmic games.

The succession of Theseus to the throne of his father was universally applauded by his loyal subjects; and the first measure of his administration was equally politic and patriotic: to strengthen his government, and render the distribution of justice uniform through the state, he reduced into one body most of the inhabitants of Attica, who till then had been dispersed in several villages, thereby forming a new and extensive city. As in every village there had been a court where the assemblies were held, and public affairs decided, without having recourse to the sovereign, except on occasions of the utmost importance, which destroyed the unity and promptness of public transactions, he demolished these courts, suppressed the magistrates who administered justice therein, built for himself an edifice to serve for that purpose, gave the name of Athens to the new city, and united all the people by a sacrifice and common festival called the Panathenæa, which he substituted for those which each village had celebrated in particular.—After having executed so critical an undertaking Theseus went to consult the oracle of Delphi, to know in what manner he was to govern his new city; to which the Pythia answered, that he should by all means beware of ruling in an arbi-

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trary manner. Upon his return to Athens he preferred the popular to the monarchical government, reserving to himself only the administration of the laws. This form of government, then entirely new in Greece, invited a great concourse of strangers to partake of its benefits.—Pausanias says it was upon the occasion of having persuaded all the people of Attica to unite in one city, that Theseus introduced the worship of Pitho, the goddess of persuasion, and that of Venus, the goddess of love, because this was the common bond of a prosperous people.—And as national festivals, blended with religious ceremonies, united a people more firmly than the mere administration of justice, Theseus renewed in honour of Neptune the *Isthmic games*, which had been long discontinued, since they were first instituted by Sisyphus king of Corinth, on the occasion of Melicerta's deification.

Theseus was also at the hunting of Calydon, and at the war of Thebes; he caught the bull of Marathon, defeated the Amazons, and achieved many other exploits.

Besides what we have already recited, Theseus performed many other glorious actions; and indeed there was scarcely an event in that age so celebrated for heroism, wherein he did not act a part. It is beyond a doubt that he was at the hunting of the Calydonian boar, and at the war which followed it, as all the ancients agree. And though he was not engaged in the quarrel of the two hostile brothers, Etheocles and Polynices, it is certain however, that he obliged Creon to give burial to the Argives who died in that war of Thebes.—Our hero also performed the dangerous exploit of taking alive the bull of Marathon, which laid waste the plains of Tetrapolis. After he had led this animal through the streets of Athens, he sacrificed him to Minerva, or as some maintain, to Apollo at Delphi.—An expedition against the Amazons is also reckoned by the Athenians in the number of this hero's actions. For that end, we are told, that he went to the banks of the Thermodon, and after giving them battle, returned to Greece. It is further said that those heroines came afterwards

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and invaded Attica, attacking Theseus in the very centre of his own dominions; but having routed them, and taken their queen Antiope prisoner, he had the unfortunate Hippolitus by her.—The reason why Theseus was not in the number of the Argonauts, is, according to Apollonius Rhodius, because he was in captivity in the infernal regions during that expedition. Hyginus and Apollodorus however, place him in the list of the Argonauts, with his friend Pirithous. And this seems to be the most probable opinion, as Medea, who had accompanied Jason from that expedition to Greece, was living with Theseus's father, and knew him, on his arrival at Athens. But even if we admit that he was not one of the Argonauts, it was not on account of his being the prisoner of Aidoneus or Pluto, as this happened long after he met with Medea at Athens, when the Argonautic expedition had already transpired.

He forms a friendship with Pirithous, and fights for him in the battle of the Lapithæ and the Centaurs; they carry off Helen, make an attempt upon Proserpine, and become prisoners of Pluto, from whom they are delivered by Hercules.

The fame which Theseus had acquired by his victories and policy, caused his alliance to be much courted in Greece. But Pirithous, king of the Lapithæ, wished to gain his friendship by first meeting him in the field of battle. He accordingly invaded the territories of Attica, and when Theseus had marched out to meet him, the two heroes, struck with an enthusiastic admiration for each other, rushed between their two armies, embraced one another in the most cordial and affectionate manner, and from that time entered into the most sincere friendship, which became proverbial.—Theseus was present with Hercules, some time after, at the nuptials of his friend Pirithous; and when one of the Centaurs, who had been invited to join the Lapithæ in the celebration of these nuptials, offered violence to Hippodamia the bride, in consequence of intoxication, being abetted by his comrades, a battle ensued, in which Theseus displayed great courage with the Lapithæ in

chastising the insolence of the Centaurs.—When Pirithous had lost his Hippodamia, he agreed with Theseus, whose wife Phædra was also dead, to carry off some of the daughters of the gods. Their first attempt was upon the beautiful Helen of Sparta, the daughter of Leda; and after they had obtained their prize, they cast lots, by which she became the property of Theseus. The Athenian monarch placed the infant maiden, who was only nine years old, under the care of his mother Æthra at Aphidnæ, till she should be of nubile years, and in compliance with his promise, went with his friend Pirithous to carry off Proserpine the wife of Aidoneus king of Epirus; but the resentment of Helen's brothers Castor and Pollux, who laid siege to the city of Aphidnæ, in the absence of Theseus, soon recovered her from his possession: some authors, however, assert that Helen, before she reached Sparta, was delivered of a daughter which she had by Theseus. It was this adventure of Theseus and Pirithous to Epirus to commit a rape upon Proserpine, said by some to be the daughter instead of the wife of Aidoneus, which furnished the poets with a pretext to say that these heroes descended into the infernal regions to carry off the wife of Pluto; to which they add that the king of hell being apprised of their intentions, arrested them, and stretched Pirithous on his father's wheel, while he caused Theseus to stick fast to a rock upon which he had sat to rest himself. Virgil represents this hero as being condemned eternally to suffer this humiliating punishment: but Apollodorus and others inform us, that he was not long detained in hell; and that when Hercules came to steal the dog Cerberus, Pluto, through favour to that hero, permitted Theseus and Pirithous to return upon earth with him.

On his return to Athens, he finds an usurper on his throne, and being unable to displace

During the captivity of Theseus in the kingdom of Pluto, or rather in Epirus, Mnesteus, a distant relation of his, supported by the Palantidæ, ingratiated himself into the favour of

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him, he retires to Scyros where he dies by a fall from a rock.

the Athenians, and obtained the crown in preference to the sons of the absent king. At his return, Theseus attempted to eject the usurp-

er, but to no purpose: the people had forgotten his invaluable services, and he was obliged to retire, with great mortification, to the court of Lycomedes, king of the island of Scyros. After paying his guest much attention, Lycomedes, either jealous of his fame, or bribed by the presents of Mnestheus, conducted him to a high rock, on pretence of showing him the extent of his dominions, and threw him down the precipice. Some historians however, assert that Theseus inadvertently fell from the rock, and was crushed to death, without receiving any injury at the hands of Lycomedes.—Theseus had three wives; Ariadne, by whom, according to some authors he had Oenopion and Staphilus; Antiope, the queen of the Amazons, by whom he had Hippolitus; and Phædra, the sister of Ariadne, by whom he had Demopoon, who ascended the throne of Athens after the death of Mnestheus, which happened while this young prince was returning from the Trojan war, whither he had accompanied Elphenor in the capacity of a private person.

At the death of the usurper the son of Theseus ascends the throne, and with the Athenians, pays divine honours to the memory of his father.

Theseus had signalized himself by too many illustrious achievements not to be ranked among the heroes and demi-gods after his death. After his son had ascended the throne, the Athenians brought his remains from the island of Scyros, and gave them a magnificent burial. They also raised him statues and a temple, and insti-

tuted festivals and games to commemorate his heroic actions. These festivals were still celebrated with their original solemnity, in the age of Pausanias and Plutarch about 1200 years after the death of Theseus.—Pausanias speaks of the fine paintings that were to be seen in his temple, which represented the battle

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of the Athenians and the Amazons, that of the Centaurs and the Lapithæ, &c. The same author mentions the heroic monument which Theseus had at Athens, in common with Pirithous, Oedipus, and Adrastus.

SECTION FOURTH.

CASTOR AND POLLUX.

The fable of their birth, founded on an intrigue of their mother with some prince who passed for Jupiter.

CASTOR and Pollux were twin brothers, sons of Jupiter by Leda the wife of Tyndarus king of Sparta. They were called Dioscuri to betoken their descent from Jupiter, and Tyndaridæ from the husband of their mother. The fable of their birth is very singular: we are told that Leda was beloved by Jupiter, who, having met with her on the banks of the Eurotas in Laconia, transformed himself into a swan, and desired Venus to change herself into an eagle, and give him chase as if to destroy him. The goddess of love complied with his request, and Jupiter fled, seemingly for refuge, into the arms of Leda, who received him with compassion. Jupiter took advantage of his situation, and nine months after, Leda brought forth two eggs; of which, one produced Pollux and Helen, and the other Castor and Clytemnestra. The two former were supposed to be the offspring of Jupiter, and the latter were believed to be the children of Tyndarus. Some assert that Leda brought forth but one egg, the fruit of her commerce with Jupiter, of which Castor and Pollux sprung.—Some authors, in order to explain this fable, say it had no other foundation than the beauty of Helen, the length and whiteness of whose neck resembled that of a swan; a simile by the by, which tends very little to improve one's idea of female beauty, for though the neck of a swan be

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very becoming to that bird, the neck of a lady were better like that of her grandmother Eve. Others allege with more plausibility that this princess acted some scenes of gallantry upon the banks of the Eurotas where she used to bathe; and to save her honour, it was said that Jupiter himself had been enamoured of her, and had assumed the shape of a swan to accomplish his intrigue, because swans were very plenty upon that river. However, we will not omit the conjecture of those who suppose that Leda had introduced her gallant into the highest apartment of her palace, which was usually of an oval figure, and therefore presumed to have given rise to the fiction of the egg.—We are told that Mercury, immediately after their birth, carried the two brothers to Pallena to be educated.

By their illustrious actions in the Argonautic expedition, &c, they became the patron deities of wrestlers, hostlers, and sailors.

Be that as it will, Castor and Pollux soon signalized themselves by so many illustrious actions, that they had a just claim to be reputed the sons of Jupiter. They had scarcely attained to years of maturity, when they embarked with Jason and the rest of the Argonauts in quest of the golden fleece. It was in this expedition to Colchis, especially, that these two heroes distinguished themselves by their superior courage, and rendered themselves worthy of their reputed father.—In the storm that had nearly overset the ship Argo, they made a vow with Orpheus, to get themselves initiated into the mysteries of Samothrace, and there to return thanks to the gods Cabiri in whose honour those mysteries were performed, for their preservation from the dangers to which they and their companions in the expedition had been exposed. We are told that during this storm, two fires were seen to play around the heads of Castor and Pollux, and, that very soon after, the storm ceased. These fires, which often appear at sea in time of a storm, were afterwards called the fires of Castor and Pollux. When two of them were seen together, it was a prognostic of fair weather; but when

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only one of them appeared it was esteemed an infallible sign of an approaching storm, and then the sailors invoked the aid of those two heroes. The same notion still prevails as to the presage of those fires; and all the effect that a change of religion has produced upon this superstition, is to change the names of those lights, being now called *St. Elms's* and *St. Nicholas's fires*.—The zeal which these two princes displayed to be initiated into the mysteries of the Cabiri, that were celebrated at Samothrace, contributed not a little to heighten their reputation. Mariners too, had a violent desire to participate in those mysteries, because it was thought a means to procure the favour of those gods especially during navigation, as Diodorus Siculus remarks.—During the expedition to Colchis, Pollux slew the famous Amychus in the combat of the cestus. This victory, and that which he afterwards gained at the Olympic games, caused him to be esteemed as the god and patron of wrestlers; while his brother Castor distinguished himself in the race and the art of managing horses.—These heroes, after the expedition to Colchis, signalized themselves by sea also, and cleared the Archipelago of the pirates who infested it; which served not a little after their death, to make them pass for divinities friendly to sailors, but the adventure as above related, which befell them during the voyage of the Argonauts, contributed more than any thing else to this superstition.—Even the Athenians, charmed with the moderation of these two princes, who after they had taken the city of Aphidna to avenge the wrong done by Theseus to their sister Helen, only punished those who were concerned in the rape, gave them the name of Anactes, which imports *kings*, because a magnanimous king has mercy upon the vanquished, and instituted a festival to their honour under the same name.

They carry off
the brides of Lyn-
cius and Idas;
Castor kills Lyn-

But moderation and piety, supported by no
stronger motives than those which paganism af-
forded, make only a feeble opposition to violent

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cius, Idas kills passions; of which we see too frequent examples
 Castor, and Pol- in the conduct even of the greatest heroes of
 lux kills Idas. antiquity. When Lyncius and Idas were about
 to marry Phœbe and Hilaria the daughters of Leucippus, they
 invited Castor and Pollux to the nuptial feast; but these heroes
 also falling in love with the two young virgins, who were their
 near relations, carried them off, married them, and had two sons
 by them, named Anascis and Menasinus, who afterwards had statues
 at Corinth in the temple built in honour of their fathers. The
 two disappointed lovers stung to the quick with this outrageous
 insult, having met with their rivals sometime after, a battle ensued
 in which Castor slew Lyncius; but Idas revenged the death
 of his brother by killing Castor: and Pollux again, to revenge the
 death of Castor, killed Idas; or as some authors assert, Idas was
 struck dead by Jupiter with a thunder-bolt.

Pollux, by permission of Jupiter, shares his immortality with Castor, and form the constellation of the *twins*.

As Pollux was reported immortal, being the son of Jupiter, we are told he supplicated his father to put him to death, or to permit him to share his immortality with his brother. Jupiter heard his prayer, and decreed that the two brothers should live alternately; so that when one was upon earth, the other was confined in the infernal regions. This, by the by, is that alternate life and death of which the poets have said so much after Homer and Pindar, and which Virgil has happily expressed in the *Æneid*: but the foundation of this fiction, is, that these two princes being advanced to divine honours after death, formed in the heavens the sign of the *Twins*, whereof one of the stars is frequently below the horizon while the other is yet above it. The Romans perpetuated the memory of this fiction in a very singular manner, by sending every year on the day of the feast of the Tyndaridæ near their temple, a man with a cap like theirs, mounted upon horseback, and leading another horse without a rider, intimating thereby that only one

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of those brothers appeared at a time. It is certain, however, that both of these heroes had been buried near Scias, a town in Laconia; and by a strange incongruity, whereof man is but too capable, a temple was erected to their honour near the place of their interment, as if it had been possible for one to partake of divinity, when he could not triumph over death.

Their deification in Greece, and Rome:—the fable of their apparitions explained by an anecdote.

The deification of Castor and Pollux, according to Pausanias and other ancients, was delayed only forty years after their death. At first they were honoured as heroes, but afterwards they were included in the number of the gods of Greece. Pausanias speaks of a temple they had in Sparta, and of another at Athens, where in divine honours were paid them. The first of these cities was the place of their nativity, and the second had received singular services from those heroes, who saved it from pillage. The same author makes mention of another temple which they had at Corinth, and of statues raised to them in the little island of Sphanos.—The Romans, who adopted their worship, held them ever afterwards in high veneration, and erected a temple to them, on occasion of the aid they believed they had received from them near the lake Rhegillum. As they also adopted the Greek fables, their authors make mention of several apparitions of these two divinities. Cicero makes one of his speakers say that they were believed to have foretold to Vanitus, the victory he gained over the Persians; but as this speaker was not very credulous, he gives no great faith to that revelation. Justin seriously relates, that in a battle between the Locrians and the Crotonians, two young men appeared mounted upon white steeds, who were taken for Castor and Pollux. But the adventure of two Messenians, of which Pausanias speaks, teaches us what we are to think of this sort of apparitions. These two young men, both handsome and well made, were called Panormus and Gonipus. They chose the time when the Lacedemonians were celebrating

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the feast of the Dioscuri, clad themselves in white tunics with purple cassocks, covered their heads with caps like those heroes, and mounted the finest horses they could procure. In this equipage, and armed with lances, they entered Laconia and repaired to the place where the Lacedemonians were assembled for the sacrifice. They were immediately taken for the gods whose feast they were celebrating, and while the Lacedemonians were prostrating themselves before them, the two Messenians rushed upon them, killed several of them, and then made their escape. This sacrilegious action was supposed to be the cause of the calamities that afterwards overwhelmed the Messenians, who attributed them to the resentment of the incensed Tyndaridæ. Accordingly, when Epaminondas wished to repair Messene, one of the first objects of his care was to appease the wrath of those gods by a sacrifice. He had seen in a dream, says Pausanias, a venerable old man, who excited him to repair that city, and assured him that the wrath of the Dioscuri, who had hitherto distressed the Messenians, was now at an end.

How these heroes were represented.

These two heroes were usually represented on medals and other monuments, under the figure of two young men, with a bonnet surmounted by a star, as may be seen in one of those of the family of Sulpitia, quoted by Oyzel; but more commonly by statues, where they were either on horseback, or had their horses standing by them. In like manner, whenever they are said to have made their appearance after their death, it was always on horseback.

SECTION FIFTH.

 ESCULAPIUS, HYGEIA, THELESPHORUS.

Several persons
of the name of
Esculapius; his
worship came
from Egypt and
Phenicia into
Greece.

ESCULAPIUS, by the Greeks, was called Asclepios.* According to Cicero, there were several persons who bore that name. "The first Esculapius, says he, the god of Arcadia, who passes for the inventor of the probe, and the art of binding up wounds, is the son of Apollo. The second, who was slain by a thunderbolt, and interred at Cynosura, is brother to the second Mercury. The third, who found out the use of purgatives, and the art of drawing teeth, is the son of Ar-sippus and Arsinoe. His tomb is to be seen in Arcadia, and the grove that is consecrated to him is near the river Lusius." But however well acquainted Cicero is with the religion of the Greeks and Romans, he appears rather ignorant of the source whence they derived it; for Esculapius was actually known in the oriental countries before he was in Greece, whither his worship was brought from Phenicia by the colony of Cadmus, and from Egypt by that of Danaus. Sanchoniathon, whose work was not translated in Cicero's time, mentions an Esculapius, the son of Sydik and one of the Titanidæ, who was more ancient than those of Greece. And there had been, as Marsham proves, an Esculapius king of Memphis, son of Menes the brother of the first Mercury, who lived about two hundred years after the deluge, and more than a thousand before the Greek Esculapius. In fine, Eusebius speaks of an Esculapius, whom he surnames Tosorthrus, an Egyptian, and a famous physician, to whom other authors ascribe the glory

* The name of Asclepios is derived from that of *Caleb*, which the Hebrews gave to a dog: and in allusion to this name of Esculapius, dogs were kept in his temple, as we learn from Pausanias.

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of inventing architecture, and of contributing not a little to propagate in Egypt the use of letters which Mercury had invented. It is not therefore in Greece, but in Egypt or Phenicia that we are to look for the first Esculapius. Being honoured as a god in those two countries, his worship passed into Greece, and was established first at Epidaurus, a city of the Peloponnesus bordering on the sea, where probably some colonies settled at first.

The Greek fables concerning the birth of their Esculapius.

But the Greeks give a very different account of Esculapius, whom they claim as a native of their own country. Besides many other opinions they advance respecting his birth, the one most generally received, is, that he was the son of Apollo by Coronis the daughter of Phlegyas king of the Lapithæ in Thessaly: for, according to Pausanias, Apollophanes, to oblige the Messenians, who claimed the honour of Esculapius's nativity, went to consult the oracle of Apollo to confirm the matter; but to their disappointment, Apollo himself answered that he was the father of Esculapius, that Coronis was his mother, and that he was born at Epidaurus. Phlegyas, the most warlike man of his age, having visited the Peloponnesus, says Pausanias, under pretence of travelling, but in fact to spy out the situation of the country, had brought his daughter with him, who, to conceal her pregnancy from her father, went to Epidaurus where she was delivered of a son—probably the fruit of an intrigue with a priest of Apollo, which gave rise to the response of the oracle, that he was the son of that god. The child was exposed on a neighbouring mountain, where it was suckled by one of the goats that fed thereabout, guarded by the dog of the flock. Aristhenes, the goat-herd, having reviewed his flock, and finding a she-goat and his dog wanting, went in quest of them; he accordingly found them, and perceiving the child all resplendent with light, he judged that there was something divine in his nature, and the voice of Fame soon pub-

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lished that there was a miraculous infant born.—As the name of *Coronis*, in the Greek language, signifies a *crow*, it was also fabled that Esculapius had sprung from the egg of that bird, under the figure of a serpent.

His education and skill in medicine. Esculapius was removed from the place where he was exposed, and nursed by Trigone, the wife of the shepherd who had found him. When he had attained sufficient age to profit by the lessons of the famous centaur Chiron, who flourished at that time, his grandfather Phlegyas sent him to that learned preceptor. Being of a very quick and lively genius, he made such rapid advances there, especially in the knowledge and composition of medicines, of which he also invented many salutary ones, that he at length became not only a great physician, but was even esteemed to be the god and inventor of medicine.

He accompanies the Argonauts, and acquires great fame as a physician, which the Greeks extol by a hyperbole. This was also the age of Jason and Hercules who were educated by the same Chiron, reputed the most sufficient man of his time for the instruction of youth: he was master both of astronomy, music, the art of war, and physic. Thus while Hercules applied himself to wrestling and other bodily exercise, and Jason to the art of war and navigation, Esculapius gave his whole attention to physic, in which he made great proficiency. As intimacies contracted between school-fellows are commonly the most endearing, Jason and Hercules, when they set out on their expedition to Colchis, engaged Esculapius to be of their party. He rendered great services to them, in the capacity of a physician; and in short, acquired such great reputation in his art, that, like Hercules, and many others of his cotemporaries, he was deified after his death, as the god of physic, and formed the celestial sign called *Serpentarius*.—As the Greeks always carried the encomiums of their great men beyond the truth, they said, by way of hyperbole, that Esculapius was so expert in

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medicine, as not only to cure the sick, but even to raise the dead; which made Pluto cite him before the tribunal of Jupiter, complaining that his empire was considerably diminished by him, and was in danger of becoming entirely desolate: whereupon Jupiter's wrath was so inflamed, that he slew Esculapius with a thunder-bolt.

His worship,
his symbols, and
representation.

The worship of the Grecian Esculapius was first established at Epidaurus which was the place of his birth, as we have said. It was not long after, however, before his worship was propagated through all Greece. "That this worship began in the town of Epidaurus," says Pausanias, can be evinced from more proofs than one. For first, his feast is celebrated with more pomp and magnificence at Epidaurus than any where else. In the second place, the Athenians grant that this feast was derived to them from Epidaurus; and accordingly they call it Epidauria, as well as the anniversary of the day upon which the Epidaurians began to worship Esculapius as a god." He was worshipped at Epidaurus under the figure of a serpent; but this did not prevent his having the figure of a man in his statues. That which was made of gold and ivory, the work of Thrasimedes of Paros, represented this god seated on a throne, having a staff in one hand, and resting the other upon a serpent's head, with a dog lying by him. Though Esculapius was generally represented bearded, yet there was one of his statues without a beard, as we learn from Pausanias.—From Epidaurus the worship of this new god passed first to Athens, and then to several other cities of Greece. His worship was carried to Pergamus by Archias, after he had been cured of a wound he had got in the chase, by going to Epidaurus to implore the assistance of Esculapius. Accordingly we often find this god represented upon the medals of the emperors struck at Pergamus. Upon a medallion struck at that city, we see Esculapius with the goddess Fortune, to signify, no doubt, that the prosperity of the Pergamenians was ow-

ing to the protection of that god. From Pergamus the knowledge of Esculapius was propagated to Smyrna, where a temple was built to him upon the sea shore, which was still subsisting in the time of Pausanias. The island of Crete likewise received the worship of this god, who had a temple there also. From Europe and Asia his worship was carried into Africa; for he had a temple erected to him by the inhabitants of Balonogrus in the Cyrenaicum.—The cock for his sagacity, and the serpent for his prudence, were consecrated to Esculapius, to figure the two qualities that are very essential to a physician. Pausanias says they used to feed tame snakes in his temple at Epidaurus; and it was even alleged that Esculapius frequently showed himself under the figure of that reptile. Accordingly, the Romans, infested with the plague, having consulted their sacred books, learnt that in order to be delivered from it, they were to go in search of Esculapius at Epidaurus, as we are told by many of the ancients. Embassadors were deputed to that city, where the priests gave them a tame adder, which they said was Esculapius himself. They embarked with it, and having arrived at the island of the Tiber, which Plutarch calls Mesopotamia, it came out of the ship and hid itself among the reeds that grew on the shore. It was from that circumstance believed that the god had chosen this place for his residence, where a temple was immediately built; thus was the worship of Esculapius established at Rome in the year of the city 462.—A similar adventure to the above, according to Pausanias, was likewise practised by those who built the city of Limera in Laconia, who also sent, upon that occasion, to seek for Esculapius.—And the prevailing opinion that this god appeared under the form of a serpent, gave rise to the trick of one Alexander, which Lucian pleasantly relates. This impostor having conveyed a young serpent into the shell of a crow's egg, placed it in the foundation of a temple that was about to be built in honour of Esculapius, and reported that he had there found that egg

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and having opened it in the presence of many persons, no doubt was entertained that the reptile was Esculapius, who was supposed to be propitious to the building of the temple. The impostor having retired for sometime after, appeared again with a large snake, which he had tamed; and the credulous people, believing that it was the god of physic, were zealous to consult him at the expense of large contributions, whereby he amassed great wealth.

Hygeia, Thelesphorus, &c; their worship, symbols and representation.

The other gods of physic, and of health, among the Greeks, were, Hygeia, Thelesphorus, Jaso, and Panacea, who were supposed to be the children of Esculapius and Meditrina.

The Pergamenians, as we are told by Pausanias, upon the faith of an oracle, worshipped Thelesphorus as a god, whom the Epidaurians, in the worship they paid him, called Acesios, or *health-giving*: thus we are to consider Thelesphorus as the god of convalescents.—Pausanias tells us that in the temple of Esculapius at Sicyon, was a statue of Hygeia, the goddess of health, covered with a veil, to which the ladies of that town dedicated their locks. We find her often represented upon monuments and medals, sometimes with her father, but more frequently by herself. The Romans especially entertained a high veneration for that goddess, whom they looked upon as the saviour of the empire, and gave her that title upon their medals. She is commonly represented as a young woman, holding a serpent in one hand, and a patera in the other: sometimes the serpent seems to be drinking out of the patera; sometimes he is intertwined about the body of the goddess; or meekly coiled up in her lap, while she is majestically seated upon a rock, to betoken that health defies the storms of calamity.—Thelesphorus is always represented as a young man, with a long robe that envelopes the whole of his body, insomuch that even his arms are not to be seen; with a kind of hood upon his head, leaving bare only his

face. This attire contains no doubt some mystery; but whether it signifies that patients should be well covered, or something else, we cannot determine.

SECTION SIXTH.

GENERAL REMARKS ON HEROES OR DEMI-GODS.

Of the idea the
Greeks had of
their heroes or
demi-gods.

AS every one, during the heroic ages of Greece, who distinguished himself by services rendered the public, and for various other pretences both public and private, received heroic honours, it would greatly exceed our limits to sketch even the most cursory account of their history, individually. We shall therefore be content with adding here, a general account of their worship, and an enumeration of the names of the principal of them.—The term *Hero* was synonymous with that of *Demi-god*, among the Greeks; for they conceived a very high opinion of their heroes and illustrious men, who signalized themselves by their glorious deeds. They considered them as a kind of giants, who had a stature far superior to that of ordinary men. This at least is the idea given us of them by the poets; and Homer especially, makes them throw stones of such a size and weight, that four men of his time could not raise from the ground. The historians have sometimes described them after the manner of the poets; and Pausanias says Polydama was the tallest man that had been seen since the heroic age.

The etymology
of the term *hero*
is very uncertain.

The original of the term *Hero* is very obscure; which is sufficiently proved by the number of etymologies assigned to it by the ancients. Some derive it from the word *Eros*, which signifies *love*, to denote that the Heroes were the offspring of the love of the gods

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for mortal virgins, or the love of the goddesses for men; for there were an abundance of heroes and heroines of both descriptions. The opinion of Servius deviates but little from this, when he says "the appellation of *Hero* was given to those who sprung from the embraces of Spirits under visible forms, with mortal virgins:" but this original cannot hold, without exceptions, since we find several heroes who were avowedly the sons of mere mortals. But there can be no instruction or amusement in pursuing these etymologies further, as it is probable that they are all incorrect, and that the original appellation itself denoted the valour and courage of the persons on whom it was conferred.

The distinction between the worship of the heroes and the gods, had many exceptions.

Herodotus and Pausanias informs us of the distinction that was made between the gods and the heroes. According to them, the worship of the gods consisted of sacrifices and libations, which, say they, are honours due to divinity; whereas, that of heroes was only a kind of funeral solemnity, wherein the memory of their exploits was celebrated. Pausanias says that at the dedication of cities, sacrifices were offered to the gods, and that heroes were invoked merely by prayers. When Epaminondas, adds he, designed to re-establish the Messenians, and built them a city, after having consulted the augurs, and upon their report, made choice of the place where it was to be built, the Arcadians, the Messenians, and the Thebans, offered each to their own gods private sacrifices, and then they all invoked the heroes of the country. But this distinction did not always subsist, since we have many instances of heroes being honoured with sacrifices in the same manner as the gods.

The heroes as well as the gods, supposed to revenge the misconduct of men.

So firmly were they persuaded that the heroes interested themselves as well as the gods in the affairs of this world, that they were even believed to be the avengers of impiety. The examples of this, quoted by Pausanias, are very

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authentic. "Cleomenes, says he, having corrupted the priestess of Delphi, to induce her to declare that Demaratus was not the lawful son of Aristo, thereby to exclude him from the crown, and having stabbed himself in one of those fits of madness to which he was subject, his death was regarded as a punishment from the gods and heroes. And indeed, continues that historian, it was not the first instance of the vengeance which the gods and heroes inflict upon men. Protesilaus, who was worshipped at Eleus, and who was a hero no less celebrated than Argus, punished with his own hand the Persian Artacetus: and ever since the Megereians presumed to appropriate to themselves and cultivate the lands consecrated to the divinities of Eleusis, they have never been able to appease their wrath."

The origin of the worship of heroes in Greece attributed by some to Cadmus.

It is not easy to determine at what time the worship of heroes commenced. The ancients, and even Pausanias himself who says so much about this worship, give us no account of its original. But among the moderns we have men of learning, who, discerning no traces of this worship till the time of Cadmus, conclude from thence, that he had brought it from Phenicia into Greece. From that period, say they, commenced the practice among the Greeks, of honouring the funerals of their relations by festivals, invocations, and offerings; of erecting to them remarkable tombs, whither they repaired, especially on the day of their anniversary, there to do them honour. To these tombs very soon succeeded statues and altars. Every private person was permitted to pay his respects to his ancestors; but often their fame reached no farther than the extent of their own family. But it was otherwise as to those on whom cities and kingdoms conferred honours. They were commonly persons who had done valuable services to the state, and signalized themselves by some great achievements, whose names thereby became very famous, and were propagated every where. Thus we may distin-

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guish two sorts of heroes; those who were honoured only in their own families, and were the same as their god Penates: others had heroic honours conferred on them by public decree, and thereby became the heroes of a whole nation. To the one were erected only tombs, which served for altars; while the monuments that were raised to others differed but little from the temples of the gods. To these, mysteries and festivals were instituted, and a succession of priests destined to their service.

The principal heroes and heroines of Greece. In the family of Cadmus, besides that prince himself, there were, his sister Europa; his brother Atymnus; and his four daughters, Argave, Autonoe and her husband Aristeus, Ino and her son Melicerta, Semele and her son Bacchus.—In the family of Minos, besides that prince himself, there were, Rhadamanthus, Androgeos, and some others.—In the family of Inachus, there were, besides himself, Danaë, Perseus, Hercules, and Alcmena.—In the family of Pelops, there were himself and his wife Hippodamia, Castor and Pollux, Helen, Menelaus, and Agamemnon.—In the family of Æacus, there were besides himself, Peleus his son, and Achilles.—In that of Priam, were Hector, Cassandra, and Helenus.—At Athens there were, Cecrops, Erichthonius, Pandion, Theseus and Hippolitus. At Eleusis there were, Triptolemus and Celeus.—We may also reckon in the number of heroes, the soothsayer Amphiaraus, his son Amphilochus, Phoroneus, Orpheus, Prote-silaus, Arcas, Idomeneus, Emeriones, Melampus, Adrastus, Iolas, Machaon, Polemocrates, Podalirius, Areotopotes, Alabandus, and Calcas the soothsayer, so famous at the siege of Troy.—The apotheosis also of Homer, represented upon an ancient monument explained by Cuper, leaves no room to doubt that this poet was likewise worshipped at least as a demi-god.—A passage in Pausanias gives us the names of several heroes, whom he calls *Eponymes*. A little above the place where the senate was held,

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are the statues of these heroes, from whom the Athenian tribes afterwards took their names: the first is *Hippocoon* the son of Neptune; *Antiochus* the son of Hercules is the second; and the third is *Telamon* the father of Ajax.—Among the Athenians we may also reckon *Leos*, who by the advice of the oracle devoted his daughter for the safety of the state; *Erectheus*, who defeated the Eleusinians and slew their general; *Immarandus* the son of *Eumolpus*; *Ægeus* the father of *Theseus*; *Acamas* one of the sons of *Theseus*; and *Theagencs*, who was so often conqueror at the olympic games; as having been honoured with heroic monuments.—*Pirithous*, *Oedipus*, and *Adrastus*, as we learn from *Pausanias*, had their heroic monuments in Attica; and *Pallas*, the son of *Lycaon*, had his in Arcadia. The same author says that *Pelops*, whom we have already mentioned, had a temple at *Alces*, and a piece of ground consecrated to him; for, says he, the *Eleans* esteem that prince as far above other heroes, as they esteem *Jupiter* above the other gods. They sacrificed to him by the side of a ditch, where the *Arcons* used to perform that ceremony every year, before they entered upon their office; and their sacrifice had this singularity in it, that no part of the victim was allotted to divination.—*Deucalion* had altars in Greece, and was honoured as a divinity. *Diomedes* was esteemed a god, and had a temple and a sacred grove at *Timavirs*. *Phidias* was honoured with sacrifices by his descendants. *Hermotimus* was worshipped as a god among the *Clazomenians*. *Pandarus* was worshipped in *Lycia*; *Phoroneus* had a temple at *Corinth*; *Acesidas* and *Acesius* had also heroic monuments in Greece; and so had *Adrastus*, *Æthlius*, *Agamedes*, and *Trophonius* surnamed *Jupiter*, who had the famous oracle; also *Agamemnon*, *Menelaus*, the two *Ajaxes*, and *Pyrrhus* the son of *Achilles*: and *Lycurgus*, if we may believe *Strabo*, had a temple at *Lacedemon*.—*Pausanias* who of all the ancients has enlarged the most on this subject, having travelled over Greece which abounded in heroic monu-

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ments, among a vast number of others, speaks of those of Belerophon, Atys, Augeas, and Chiron so celebrated for his wisdom; also those of Triptolemus whose temple was at Eleusis, and Zarax a man of great fame, who had learnt music from Apollo himself.—Philip king of Macedon, was too illustrious not to acquire heroic honours; accordingly he had in Alces a chapel in the form of a rotundo, where he also had a statue of gold, by the hand of Leochares. But however ambitious his son Alexander was, to be taken into the number of the great gods, he did not even attain to the honours of a hero, or demi-god; at least, if any worship was paid to him, it was not very extensive. Pausanias enumerates Ptolemy Philadelphus, however, in the number of heroes who had divine honours.—This curious traveller, after naming so many heroes, has not forgotten the illustrious women who attained to the same honours. Besides the daughters of Cadmus, he says Cassandra the daughter of Priam had a temple in Greece; Alcmena had an altar in the temple of her son Hercules; Andromache had heroic monuments in the same country; Anaxandra, Aphea, and the Trojan Aimene, had likewise altars there; Coronis, the mother of Esculapius, was worshipped there with her son; Helen had a temple at Lacedemon; and so had Cynisca, the daughter of Archidamus king of Sparta, who obtained the first prize in the chariot race at the Olympic games. Hilaria and Phœbe, the wives of Castor and Pollux; Iodamia, who was transformed into a stone; Iphimedia, Laphria, and Latria, Megaira, Latona the mother of Apollo Diana, and Manto the daughter of Tiresias, who professed the art of prediction like her father, had heroic monuments. The tomb of Rhadina was honoured by unfortunate lovers, and the temple of Octavia was in high repute.



APPENDIX.

DEIFIED VIRTUES.

WE have already stated in the first volume, when speaking of the progress of Idolatry, that the Greeks and Romans, particularly the latter, after they had peopled heaven and hell and all the parts of the earth, with numberless deities, still actuated by an insatiable rage for the multiplication of the objects of a depraved worship, deified every virtue and every vice, every passion and every affection of the mind, and even conferred on every function of human life, and every species of crime, a guardian or tutelar divinity. Before we draw this volume to a close, we shall give a brief account of the principal deities of this order, and leave the reader to judge of the rest of them, from what we have said on this subject, in the first volume as just mentioned.

VIRTUE AND HONOUR.

The philosophers, the orators, and poets, had made so many eloquent encomiums upon Virtue, the only source from which they derived their happiness, that it was impossible to prevent the admiration they inspired for so glorious an object from passing into the enthusiasm of adoration. Accordingly she was deified, and antiquity has left us several traces of the religious worship that was paid to this divinity. Plutarch and others inform us, that Scipio, who razed Numantia, was the first who consecrated a temple to this goddess. Marcellus, as we are told by the same author, designing to build a temple of the spoils of the Sicilians to the same goddess and to Honour, consulted the pontiffs, who prohibited it under pretext that one and the same temple could not contain those two divinities; thus he built two adjoining to each other in such a manner, as Cicero remarks, that it was impossible to arrive at the temple of Honour without passing through that of Virtue, to teach men that true honour was only to be attained by the practice of virtue. It was even to support this wise maxim, that Virtue was sometimes painted with wings, to intimate the velocity with which she proclaimed the honour of those who possessed her. Plutarch furnishes us with another remark to this purpose: he says they sacrificed to Honour with the head uncovered, because it was usual to uncover at meeting those who by their virtue had acquired honour in the world. And

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we learn from Piny, that Fab. Rutilianus was the first who passed a law that on the ides of July the Roman knights should march on horseback from the temple of Honour to the Capitol.—Plautus, in the prologue to his *Amphitryo*, names Virtue among the other gods whom Mercury there speaks of; and Lucian says Fortune used her so very ill, that she durst no longer appear at Jupiter's court—an ingenious allegory, applicable to virtuous people, who are too often persecuted by those who have despoiled them of their substance.—Virtue was usually represented under the figure of a venerable matron, leaning against a pillar. We find this divinity, however, upon some medals of Gordian and Numinian, under the figure of a man with a beard.

HOPE.

Had Hope escaped when the imprudent Epimetheus opened Pandora's box, no resource had been left to man against the calamities he daily labours under. But as she alone remained in that fatal box, it is not to be wondered at that the ancients made a divinity of her. Cicero defines hope to be *the expectation of good*—*bonorum expectatio*; which is conformable to the definition of the Apostles, *spes est futurorum bonorum*. Future good, whether in this life, or in the world to come is its object; and it is probable the pagans themselves extended it thus far. It was in the hope of immortality, says Cicero, that the heroes so cheerfully resigned themselves to death. The wisest among the heathens have showed us what influence hope and fear are capable of producing upon the minds of those who take a near view of future life. What Plato says to this purpose is admirable beyond encomium. "Know Socrates, that when any one is at the point of death, anxious doubts and fears arise in his mind, from a reflection on the errors of his life. Then it is, that the pains and torments reserved for the guilty in the other world, which he had hitherto accounted as only so many ridiculous fables, and made them the objects of his raillery, begin to affect him, and make an impression upon him, apprehending that all these things may be real. Thus, whether it be that his mind is enfeebled by age, or that having death nearer at hand, he examines things with greater attention, his soul is seized with fear and dread, and if he has injured any one, he sinks into despair; while he, who has nothing to reproach himself with, feels that *sweet hope* springing up in his mind, which Pindar so happily calls *the nurse of old age*." This is one of those refined sentiments which right reason dictated to the philosophers who were so wise as to consult and hearken to this sacred guide. It was virtue, according to Cicero, that inspired the hope of immortality, and that same immortality animated hope. There is nothing melancholy, says he, in that death which

PIETY—MERCY—CLEMENCY.

leads to immortality. So thought the wiser heathens, and nothing could be objected to their morality as to this article, had they gone no further than to consider Hope as a virtue; but they actually made a divinity of it. Cicero speaks of one temple of this goddess. Titus Livius mentions that which stood in the herb-market, and another which Publius Victor erected to her in the seventh region. M. Fullius the censor consecrated another to her near the Tiber.—Whether the Romans borrowed from the Greeks the worship of this goddess, is not determined. It is certain however, that the latter worshipped her under the name of Elpis.—Hope is represented upon some ancient monuments, and frequently upon the medals of the emperors, sometimes with a cornucopia, or with flowers and fruits, or a bee-hive, with the inscription of *Spes Publica: Spes Papuli Romani*, &c. The above symbols figured the blessings that were looked for from this consoling goddess. In fine, we often find her with one hand resting upon an altar which M. Aurelius Pacorus dedicated to her.—As Hope had her temples and altars, it is not to be doubted that she had her sacrifices too; but antiquity gives us no account of the victims that were offered to her.

PIETY.

As Piety, whether it has for its object the Supreme Being, or one's parents, or our country, has always been respected in all human society, we need not wonder that the Romans made this virtue a divinity, and the object of a religious worship. M. Attilius Glabrio built a temple to her in the herb-market, and another, which he dedicated to *Piety towards parents*, in the place where the woman dwelt who had nourished her father, condemned to starve in prison, with the milk of her own breast.

MERCY.

We learn from Pausanias the name of a goddess, which may be rendered by the synonymous terms, Mercy, Indulgence, Compassion, Pity. The life of man, says he, is obnoxious to so many hardships and sufferings, that this goddess deserves to be in the highest esteem. All nations of the world should offer sacrifices to her, because they all stand mutually in need of her influence. All that we know further about her, is, that she had an altar at Athens, and that the Romans as well as the Greeks gave the name of *Asylum* to the temple they erected to this goddess.

CLEMENCY.

Clemency was also ranked among the gods, and she had a temple, as appears from a medal of Julius Cæsar. Upon other medals

 TRUTH—FIDELITY.

she has also her symbols, which were a bough, the patera, and the spear.

TRUTH.

The ancients made a divinity of Truth; and, as Plutarch and several others relate, believed that she was the daughter of Saturn. Whether is it, queries that judicious author, because Saturn is *time*, or because he was the most just of men, that he has been accounted the father of Truth? This is what he does not determine, though he inclines to believe, that it was for his having strictly practised the rules of justice, that he had this virtue given him for his daughter. And as Truth was the daughter of the just Saturn, so was she the mother of Virtue: which genealogy shows that men, even when sunk in the grossest idolatry, followed sometimes the light of refined reason.—Philostratus, in the image of Amphiaraus, represents Truth as a young virgin clad in a robe, whose whiteness rivalled that of the snow. Hippocrates in one of his letters also gives her portrait, thus: represent to yourself, says he, a fine woman of a proper stature modestly dressed, with a thousand attractive charms, the lustre of her eyes, especially, resembling that of the stars, and you will have a just idea of this divinity. Lactantius has left us a saying of Democritus, that Truth lay hid in the bottom of a well, so difficult it is to accomplish the discovery of it. But that philosopher rather alluded to Truth as a principle of science, than to Truth as a moral virtue, the object upon which the ancients conferred divine honours.

FIDELITY.

Fidelity, for thus we are to understand the word *Fides*, of which the pagans had not the same idea with us, was also a divinity among the Romans. It was the function of this goddess to preside over truth in commerce, and sincerity in promises. It was by her, that security was given against deceit and falsehood, since she was called upon to witness their engagements, and the oath made in her name, or that of Jupiter Fidius, which amounts to the same, was of all oaths the most sacred and inviolable. Nothing was more revered than Fidelity, which even among the pagans had for its foundation religion itself, and what Cicero says of it in regard to the pagan deities, will ever hold true with all religions; take away, says he, the reverence that is due to the gods, and Fidelity is at an end.—The temple of Faith or Fidelity erected by Calatius was in the Capitol near that of Jupiter. Festus, upon the authority of Agathocles, says that Æneas, on his arrival in Italy, also consecrated one to the same goddess: but Dionysius of Halicarnassus and Plutarch make the first temple

FIDELITY.

erected to this goddess, to have been built by Numa Pompilius. This prince had likewise ordered the priests, whom he appointed to preside over the worship of this goddess, to wear white vestments when they offered sacrifices to her. What induced Numa Pompilius to make Fidelity one of the Roman divinities, is thus related by Dionysius of Halicarnassus. "In order, says he, to engage his people to mutual fidelity and truth in their contracts with one another, he had recourse to a method which the most celebrated legislators had not as yet devised. He remarked that the public contracts, and those made before witnesses, were pretty regularly observed, and that few who contracted in that manner were found to violate their promises, because men naturally have a regard for the good opinion of those in whose presence they have come under engagements. He observed on the other hand, that those sorts of compacts that were made without witnesses, and depended merely upon the honesty of the parties contracting, were still more inviolable than the former; whence he concluded, that by deifying Fidelity, he would make this sort of contracts still more binding. Besides, it appeared to him unreasonable, that while divine honours were paid to several other virtues, Fidelity alone, the most sacred principle in the world, and at the same time the most worthy of veneration among men, should be honoured neither in public nor private. Full of so laudable a design, he was the first who built a temple to public Faith, and instituted sacrifices whereof he had the charges defrayed by the public, as he did with respect to several other gods, in hopes that the veneration for so fundamental a virtue, which he propagated through the city, would insensibly communicate itself to each individual. He was not mistaken in his conjecture: Faith came to be so revered, and held in such religious awe by the Romans, that she alone had more force than witnesses and oaths: insomuch that if there arose any litigation among those who had contracted together without witnesses, the matter was referred to the *faith* of the defendant, and the controversy went no further. It was the common method too for magistrates, in cases of intricacy, to refer the determination to the *faith* of the contending parties."*—The antiquaries are of opinion, that a figure, near which two hands are joining or embracing each other, represents this goddess, since it is with the joining of hands that mutual faith is usually plighted.

* The same prince appointed a god to be the guardian of the land marks, and the avenger of encroachments which one neighbour made upon another. In fine, he made several other regulations in religion, all by the direction of the nymph Egenira, whom he affected to consult in a grove not far from Rome.

 CONCORD, PEACE, AND TRANQUILLITY.

CONCORD, PEACE, AND TRANQUILLITY.

Though Concord, Peace, and Tranquillity, seem to present but one and the same idea, it is however certain, that the Romans made three distinct goddesses of them. The first had several temples at Rome, one in the Capitol, which the dictator M. Furius Camillus had built, where the senators, as Pliny tells us, frequently assembled to deliberate about the affairs of the republic. The same author informs us, that Flavius had built a chapel of brass in honour of the same goddess, with the money raised by a tax upon the farmers of the revenues. Cicero, Titus Livius, and some others of the ancients, frequently speak of the chapels and altars of this goddess; as also of the statue which was consecrated to her by the censor Quintus Marcius; and of the temple which was erected to her, or at least repaired by Livia the wife of Augustus. Concord was addressed particularly to promote a good agreement in families, between husband and wife, between citizens, &c. &c.—As the power of Concord was confined within the city and houses, so that of Peace was extended to all the empire. She had magnificent temples; and that which Claudius had begun, and Vespasian finished, was little short of any in Rome. If we may believe Suetonius, Josephus, and St. Jerom, the emperor deposited there, the precious and rich spoils of the temple of Jerusalem. In this temple assembled those who professed the fine arts, to dispute about their prerogatives, that in the presence of the goddess of Peace all warmth might be banished from their debates. This goddess had also in the same city an altar which was very much frequented. Monuments represented her to us under the figure of a woman crowned with laurel, olive, or chaplets of roses, while she holds in one hand a caduceus, and in the other ears of corn, the symbol of that plenty which she procures. Aristophanes gives her Venus and the Graces for her companions.—Tranquillity the happy effect of Concord and Peace, had also her temples at Rome, without the *Porta Collina* as we learn from St. Augustine. “I am surprised, says that holy father, that when they attributed divinity to every thing, almost to every action, and built temples within the city to the goddess Agerona who incites us to action, to the goddess Stimula who makes us over-act, to Murcia who renders us soft and indolent, as we are told by Pomponius, and to the goddess Strenua who inspires us with courage; they should not have received among them Quies the goddess of *Tranquillity*, but left her without the Colline gate.” However, as they gave Orcus, the god of the dead, the epithet of *Quietalis*, to denote the rest and peaceful state of the Shades, learned authors will have it, that the worship of this goddess was the same with that of Orcus.

 JUSTICE AND EQUITY—FELICITY.

JUSTICE AND EQUITY.

Though in general the Greeks and Romans looked upon Themis as the goddess of Justice, yet the latter had their Justice and Equity besides; whom they represented upon their medals, and on the monuments that were consecrated to them. They gave Justice the figure of a woman sitting with a cup in one hand, and a sceptre in the other, as may be seen on the medals of Hadrian and Alexander Mammeus. They also represented Equity under the figure of a woman, with a sword in one hand, and a pair of scales in the other. This goddess was confounded with Astræa, and with Dice, to whom we have a hymn under the name of Orpheus, wherein the author, whoever he was, destines incense to her.

FELICITY.

St. Augustine is justly surprised that the Romans, who had introduced a great many gods unknown to other nations, should have been so late in taking Felicity into the number. "For, says that learned father of the church, if the books and ceremonies of the pagans are true, and Felicity be a goddess, why did they not adore her alone, since she was capable of bestowing all that is desirable, and making men quickly happy? or what is the amount of all our desires, but prosperity? Why then were they so long in building a temple to this goddess? Why did not Romulus especially, who was desirous of founding a happy city, consecrate a temple to Felicity, and abandon for her alone the worship of all the other gods, since with her nothing could fail him? Whereas without the favour of that goddess, he never could have been first made a king, and then a god. Why then did Romulus give to the Romans for gods, Jupiter, Mars, Janus, Picus, Faunus, Tiberinus, and Hercules? Why did T. Tatius add Saturn, Ops, the Sun, the Moon, Vulcan, Light, and many others, even the goddess Cloacine, at the same time that they showed no regard to Felicity? Why did Numa introduce so many gods and goddesses, without taking her into the number? Had Tullus Hostilius known and adored her, he had never consecrated Fear and Paleness, since both of these disappear at the sight of Felicity. All the other gods,' continues that author, 'would have yielded to Felicity, even Jupiter himself, since it was she who made him happy by raising him to the throne. But,' adds that holy doctor, 'civil wars never happened till the Romans acknowledged that goddess: was it, says he, that she was offended at them, because, instead of giving her a place among the great gods or gods of council, and building to her the most magnificent temple, such as might have eclipsed all the rest, they placed her by the side of a Priapus, a Cloacina, &c.?' From this passage it

LIBERTY—PROVIDENCE.

appears, that it was very late before the Romans raised Felicity to the rank of a divinity: and it was actually above six hundred years after the building of the city, that Lucullus, upon his return from the war with Mithridates and Tigranes, built a temple to her.—Felicity is often represented upon the Roman medals, under the figure of a woman holding in her hand either the *cornucopia*, or some such symbol, with the legend, *Felicitas Publica: Felicitas Augusti*.

LIBERTY.

A people who idolized Liberty so much as the Romans did, could not but make a divinity of her, and consecrate to her altars and temples. Accordingly this goddess, who was invoked to preserve that liberty which was established on the ruins of the regal power, had several of those sacred structures in the city. Publius Victor built one of those temples upon the Aventine mount, with a vestibule, which was called the vestibule of Liberty. The ancients, who frequently speak of this vestibule, have not informed us to what use it was destined; but we may suppose that public sales were made there, as in the other vestibules. Titus Livius, speaking of the temple which Tiberius Gracchus had consecrated to the same goddess, says its columns were of bronze, and that it contained several very fine statues. When Cicero set out for his exile, P. Clodius, his persecutor, consecrated the house of that great man to Liberty. In short, Dion informs us that the Romans by a public decree, raised a temple to the same goddess in the behalf of Julius Cæsar: an action quite worthy of those degenerate Romans, to raise a temple to Liberty in honour of him who made them lose the remains of that valuable prerogative, which Marius and Sylla had still left them, and whereof they had, till then, been jealous.—This goddess is represented under the figure of a woman, crowned with laurel, and holding a staff surmounted with a cap, which has ever continued to be her chief symbol, and is emphatically styled the *cap of Liberty*.

PROVIDENCE.

Though the ancients believed Providence to be an attribute of the gods, as may be proved by several medals upon which we read *Providentia Deorum*, it appears nevertheless, that they made a particular divinity of it; whom they commonly represented under the figure of a woman leaning upon a pillar, holding in her left hand a *cornucopia*, and in the right a staff which she points to a globe, at once to show that all good is derived from her, and that she extends her care over the whole universe. Sometimes she has other symbols, but this manner of representing her is the most common.

 FRUITFULNESS—MODESTY—SILENCE AND PLEASURE.

FRUITFULNESS.

The Romans also deified Fruitfulness, who was the same as Juno Lucina, whom the women invoked to obtain children; and for that end they submitted to a discipline equally ridiculous and obscene. When they came, with this view, into the temple of the goddess, the priests made them strip themselves, and lashed them according to the dictates of their superstition, with a whip made of thongs of goat-skin. The medals of Lucilla represent Juno sitting upon her throne, with her sceptre in one hand, and one of those whips in the other, with the inscription *Junoni Lucinae*.

MODESTY.

Modesty is a virtue too essential to the fair sex, not to have been advanced to the honours of a divinity. History accordingly, informs us that the Romans worshipped her under the name of Pudicitia. She had temples in the city, and altars upon which sacrifices were offered her. But as if there was a difference between the modesty of the nobles and that of the populace, there was a distinction made at Rome between the deity that presided over the chastity of the patrician ladies and that of the plebeians. The origin of this distinction, which is pretty singular, is thus related by Titus Livius: Virginia, of a patrician family, having married a plebeian, whose name was Volumnius, and who was however afterwards consul, her sister looked upon this match to be unworthy of her name; and joining with the other matrons, would no longer suffer her to partake in the mysteries of the goddess of *Chastity*, but drove her out of the temple. Virginia, stung with indignation at this affront, had a chapel erected in the same street where the temple stood from which she was excluded, and dedicated it to the *Chastity* of the plebeian ladies: here the wives who were not of the senatorian order, convened from that time to offer sacrifices to this goddess.—Chastity was represented under the figure of a woman veiled, sometimes pointing her finger to her face, to signify that she has no reason to blush.

SILENCE AND PLEASURE.

Silence, or the art of governing the tongue, is a virtue perhaps greater and more rare than is commonly thought; but of this the ancients were so sensible as to make a divinity of it. The orientals worshipped this deity under the name of Harpocrates; and the Romans made a goddess of it, called Ageronia or Angeronia. The feast instituted in honour of her, was celebrated every year on the 21st of December, in the temple of the god-

 SPEECH, OR AIUS LOQUUTIUS—SUADA, PITHO, OR PERSUASION.

ness of Pleasure called Volupia; for Pleasure was also promoted to the rank of a divinity. But what could be the meaning of that association of Silence with Pleasure? Was it to show that he who knows how to conceal his griefs, and far more to subdue them, arrives at last that calm and sedate state wherein the wisest philosophers made true pleasure to consist?—We learn from Julius Modestus, that the Romans, afflicted with the quinsey, had recourse to the goddess of Silence, and soon found relief from her; which gave rise to the sacrifices that were regularly offered to her from that time.—Monuments represent her under the figure of a woman who, like Harpocrates, holds a finger to her lips, in token of the silence she imposes. Sometimes her statues are charged with symbols, as those of Harpocrates, which are called Pantheon figures. Thus in that published by M. Maffei, she carries upon her head the calathus of Serapis, and holds in her hand Hercules's club, while at her sides she has the caps of Castor and Pollux, surmounted with the stars of those gods. Numa Pompilius regulated the worship of this goddess under the name of Tacita.

SPEECH, OR AIUS LOQUUTIUS.

But as it is not practicable, nor indeed incumbent on us always to keep silence, it being no less a point of wisdom to speak than to be silent in season, so there was also the god of Speech, called by the Romans, Aius Loquutius, who became known after the following manner: "Not long before the arrival of the Gauls in Italy, says Cicero, a voice was heard, which proceeded from Vesta's grove, declaring, that if they did not rebuild the walls of the city, it would be taken by the enemy. The voice was at first disregarded; but when the Gauls had made themselves masters of the city, they began to reflect upon it, and resolved to erect an altar to the god of Speech under the name of Aius Loquutius."

SUADA, PITHO, OR PERSUASION.

If the pagans did not make a divinity of *eloquence*, they at least deified Persuasion, which is the true end of eloquence. This goddess was called by the Greeks Pitho, and by the Latins Suada. Pausanias informs us that she had a temple at Sicyon, which contained however, no statue or representation of her: also that she had a chapel at Egiale.

THOUGHT.

The ancients made also a divinity of Mens or Thought, that it might suggest to us, as we are told by Varro, Lactantius, and St. Augustine after them, none but the best, and turn away those

FRIENDSHIP—ENVY.

which have a tendency to seduce and lead us into error. Titus Livius informs us that T. Ottacilius, when prætor, had vowed to this goddess a temple which he built in the Capitol when he was created *Duumvir*.

FRIENDSHIP.

Friendship was a goddess of whom the ancients take very little notice, insomuch that we know not whether she had either temples or altars; nor has time preserved any monuments of her. However, Lylio Geraldi quotes a fragment of some Hebrew sentences, where we find these words: "The Romans represented Friendship under the figure of a young woman, with the head bare, and clad in a coarse attire. Upon her forehead was this inscription, *Summer and Winter*; she had her breast naked as far as the seat of the heart, where her hand pointed, and these words were inscribed, *Far and Near*; while below was written, *Life and Death*:" symbols which denote that true friendship never decays; that she is equally the same in all seasons, in presence or absence, in life or death; that she exposes herself to every danger to serve her friend, and keeps nothing secret from him.

DEIFIED VICES, AND OTHER EVILS.

AS the fear of evil is ever much stronger than the hope of good, it is easy to imagine that the pagans who have adored the gods from whom they expected blessings, would not fail to pay the same respect to those who were capable of doing them harm. "Men, says Cicero, were so sunk in error, that not only did they give the name of gods to things pernicious, but they even paid religious worship to them. Thus we see a temple to Fever on mount Palatine, and an altar to Ill Fortune on the Esquiline mount."

ENVY.

Among the passions deified by the ancients, none perhaps deserved that honour less than Envy. Yet the Romans made a goddess of her, and the Greeks a god, the name being masculine in their language. Plutarch, who has composed a small treatise upon this passion, makes curious reflections upon the subject, and the poets have taken to themselves a free scope in drawing the picture. Ovid especially has excelled in these verses:

Livid and meagre were her looks, her eye
In foul distorted glances turn'd awry;

FRAUD--DISCORD OR ATE.

A hoard of gall her inward parts possess'd,
 And spread a greenness o'er her canker'd breast;
 Her teeth were brown with rust, and from her tongue,
 In dangling drops the stringy poison hung.
 She never smiles but when the wretched weep,
 Nor lulls her malice with a moment's sleep,
 Restless in spite: while watchful to destroy,
 She pines and sickens at another's joy;
 Foe to herself, distressing and distress,
 She bears her own tormentor in her breast.

—The ancients compared her to the eel, from a notion that this fish bore envy to all others.

FRAUD.

Boccace in his genealogy of the gods, takes Fraud into the number of pagan divinities. She had, says he, the looks of an honest person, the body of a serpent, exhibiting different colours, while the lower part terminated in the tail of a scorpion. This author adds, that she swam in the waters of the Cocytus, and that no part of her was to be seen but the head: such is the allegorical description we have of this deceitful divinity.

DISCORD OR ATE.

Among the malignant divinities, we cannot omit Ate or Discord, that cruel goddess, who having plotted to set the gods by the ears, was at length banished Olympus, whence she came to the earth, here to exert all her fury. Homer makes Agamemnon thus speak of her in excusing himself for having forced away Briseis from Achilles in that fine speech he makes to the Grecian captains assembled by his order:

What then could I, against the will of heav'n?
 Not by myself, but vengeful Ate driv'n;
 She, Jove's dread daughter, fated to infest
 The race of mortals, enter'd in my breast.
 Not on the ground, that haughty fury treads,
 But prints her lofty footsteps on the heads
 Of mighty men; inflicting as she goes
 Long fest'ring wounds, inextricable woes!
 Of old, she stalked amid the bright abodes;
 And Jove himself, the sire of men and gods,
 The world's great ruler, felt her venom'd dart;
 Deceiv'd by Juno's wiles, and female art. &c.

—Then Agamemnon relates how Juno, by making Stheneleus's wife bring forth Euristheus before her time, and thereby acquire a right to command Hercules, had so provoked Jupiter, that the sovereign of the gods falling foul of Ate, whom he believed to have inspired Juno with that design, seized her by the head, and

FAME OR REPORT.

threw her down from the top of Olympus, making an oath that she should never again appear in the mansion of the gods. From this, it seems to have been the opinion of the ancients that Ate was the daughter of Jupiter; that she had once been the inhabitant of Olympus; and that for offending her father, she had been banished from thence, and had come down upon earth to dwell among men. Some fathers of the church believed from this story, that the pagans had some knowledge of the fall of the angels. Justin even asserts that Homer had got it from Egypt, and that he had read that passage, where the prophet Isaiah speaks of the fall of those spirits of disobedience; but how could that poet read the writings of a prophet who was not born till a hundred years after him.—After Homer, their great original, have the succeeding poets painted this goddess in the blackest colours. Virgil represents her followed by Beilona, having her head entwined with serpents. But none have given such a finished description of her as Petronius, in those fine verses of his epic poem upon the civil war.—To this goddess were ascribed not only wars, but also quarrels among private persons, broils and dissensions in families; and we have seen that it was she who threw into the assembly of the gods, the fatal apple that occasioned that contest among the goddesses, whereof the gods declined to be judges, for fear of involving themselves, through partial views, in debate and wranglings, which are the inseparable attendants on Discord.

FAME OR REPORT.

Among the divinities who are the subjects of this section, Fame had also her place. Hesiod, who gives a description of her, has omitted her genealogy: but it is certain that she was looked upon as a divinity, and that she had an established worship, especially at Athens, as we learn from Pausanias; and a temple, as Plutarch tells us in the life of Carnillus. No statue nor painting can have a stronger expression, or a greater likeness to this goddess, than is exhibited in this fine picture of her drawn by Virgil:

Now Fame, tremendous fiend! without delay,
Through Libyan cities took her rapid way.
Fame, the swift plague, that every moment grows,
And gains new strength and vigour as she goes.
First small with fear, she swells to wondrous size,
And stalks on earth, and tow'rs above the skies.
Whom, in her wrath to heav'n, the teaming earth
Produc'd, the last of her gigantic birth;
A monster huge, and dreadful to the eye,
With rapid feet to run, or wings to fly.
Beneath her plumes the various Fury bears
A thousand piercing eyes and list'ning ears,
And with a thousand mouths and babbling tongues appears.

FEAR AND PALENESS.

Thund'ring by night through heav'n and earth she flies.
 No golden slumbers seal her watchful eyes:
 On tow'rs or battlements she sits by day,
 And shakes whole towns with terror and dismay,
 Alarms the world around and perched on high,
 Reports a truth, or propagates a lie. &c.

—Ovid also gives a very fine description of the same goddess, and some other poets have likewise exercised their poetical genius upon the same subject; from all of whom, we learn that Fame was a giantess, and daughter of the earth, who, to be avenged of the gods, and of Jupiter in particular for striking her children with his thunder, brought forth this monster to spread abroad their crimes and make them known to all the world—for Fame spares neither gods nor men.

FEAR AND PALENESS.

Fear may be distinguished into two sorts: first, that prudent and moderate concern which one may entertain for public opinion, and his prosperity in general; which, if it is not wisdom itself, is at least the beginning and fundamental principle of it: secondly, that vain and unavailing Terror which disturbs the tranquillity of the soul, without furnishing it with the means to be cured of its uneasiness. Such was the Fear or Dread which the Greeks had deified, and which the Romans afterwards adored, with Paleness, its inseparable companion. At a view of certain events whose causes were unknown, mankind were inspired with a Terror, against which nothing could fortify their minds, and therefore made a divinity of this disturbing passion, from which they sought to be delivered by addressing to it vows and prayers. It is not possible to determine the precise time when they began to pay adoration to those two divinities. They are perhaps of as old a date as the disturbance which they create; at least they were known to the earliest poets of Greece. Hesiod, after having told us in his theogony, that Fear was the daughter of Mars and Venus, adds in the description of Hercules's buckler, that the god of war was thereon represented, in his chariot, accompanied with Fear and Terror. Homer gives those goddesses the same original. Accordingly, whenever he makes the god of war appear in fight, he gives him Fear, Terror, and Flight, for his retinue. He also places the same divinities sometimes upon the tremendous *Ægis* of Minerva, and sometimes upon the buckler of Agamemnon: in one place Mars orders these two goddesses to prepare his chariot, to fly to avenge his son Ascalaphus; at another time, in the midst of the tumult and consternation occasioned by the combat between Hector and Ajax, these two goddesses came forth from the Grecian ships to put the Trojans to flight. Divinities so

IMPUDENCE, CALUMNY, INDOLENCE—TEMPEST.

well marked in those two poets, and so formidable in themselves, could not fail to command a religious worship. Accordingly they had recourse to gifts and sacrifices, in order to appease, and be delivered from them. The two sons of Medea having been inhumanly murdered by the Corinthians, Mortality carried off many of their children, and upon consulting the oracle, they were told to offer sacrifices to the offended manes of those innocent victims of their cruelty, and at the same time to consecrate a statue to Fear. In a battle fought by Tullus Hostilius, the Albans, who were on his side, having gone over to the enemy, his men were dismayed in consequence of it, and all seemed to be lost, when that prince, with great readiness of mind, vowed a temple to Fear and Paleness, whereupon the soldiers resumed their courage, and Tullus gained a complete victory. This event, which is the æra of introducing the worship of these two goddesses into Rome, is stamped upon two medals of the family of Hostilia. Upon the one is a head with the hair standing on end, the countenance raised toward heaven, the mouth open, and a troubled aspect; which is a lively figure of the divinity whom the medal represented. The other exhibits a meagre face greatly lengthened, the hair laid flat, and a staring aspect; the true portrait of Paleness which is the effect of Fear.

IMPUDENCE, CALUMNY, AND INDOLENCE.

If some ancient authors did not inform us that the Greeks raised altars to Impudence and Calumny, we should never have believed it possible for them to worship those two vices, which are so pernicious.—The goddess of Indolence, called Murcia, had no doubt her worship, for this is the favourite divinity of the fair sex; but antiquity gives us no particular account of her: St. Augustine only tells us that this goddess, who afflicts one with laziness, had her temple at Rome.

NECESSITY, AND VIOLENCE.

We are very little acquainted with the goddesses of Necessity and Violence Pausanias speaks of the temple they had in the citadel of Corinth, whose entrance was prohibited to all, except to those who served these goddesses.

TEMPEST.

All that we know of Tempest, which was deified by the Romans, is, that Marcellus, as an acknowledgment for having escaped a storm by which he was overtaken at sea between the islands of Corsica and Sardinia, built a temple to her without the *porta Capena*.

 FEVER—FORTUNE.

FEVER.

Fever was also made a divinity, and we have a monument where she is called the *holy* Fever. Cicero says she had a temple on the Palatine mount; and Valerius Maximus says she had others, into which they carried the remedies used in diseases.

FORTUNE.

As men have always highly valued earthly good, it is not to be wondered at, that they adored Fortune as a divinity. Thus, instead of acknowledging an intelligent Providence that distributes riches and all earthly good, from the wisest views, though placed beyond the reach of human discovery, they addressed their vows to an imaginary being, that acted without design, and from the impulse of an unavoidable necessity; for it is beyond a doubt, that Fortune in the pagan system was nothing else but Destiny, as she was confounded with the *Parcæ*, who were themselves that fatal necessity which the poets have reasoned so much about.—It does not appear that this goddess was anciently known to the Greeks and Romans, since Hesiod and Homer say nothing of her. The most ancient circumstance we know of this goddess, is, that Bupalus, a great statuary and architect, was the first who made a statue of her for the city of Smyrna, and that this ingenious artist thought fit to represent her with the polar star on her head, holding in her left hand the horn of Amalthea, or the cornucopia. It is beyond doubt that by the first of these symbols he designed to express the powers of this goddess over the world, and by the second, that she was the dispenser of all good. After him Pindar celebrated this goddess in his verses, and gave her the name of Pherepolis, that is, the protectress of cities. Among the encomiums given to the goddess of Fortune by this poet, was, to make her one of the *Parcæ*, and to give her the greatest power of them all; or to speak more accurately, he made her the same as Destiny, that blind divinity, who exercises her dominion over all human affairs, who brings them to what issue she pleases, and distributes good and evil at random. Such is nearly the original of the worship of this goddess in Greece, a modern divinity comparatively speaking, not known before the time of Pindar; and such also was the idea the Greeks entertained of her powers.—They erected to her in after times several temples at Corinth and elsewhere. She had a chapel at Egira, with a statue having at its side a winged cupid, probably to signify that in love affairs fortune has a greater influence than beauty. In that of Elis, she had in her hand the *cornucopia*: but her most suitable symbol was that which the Beotians had given her, having represented her holding Plutus in her arms under the form of an infant; and this, says

FORTUNE.

Pausanias, is an ingenious notion, to put the god of riches into the hands of Fortune, as if she had been his mother and his nurse.—The city of Smyrna was not the only one in Asia, where Fortune was worshipped; the inhabitants of Antioch held her in extreme veneration, nor is it improbable that several other people imitated their example; for in general almost all mankind are votaries of Fortune, and though they do not always offer victims to her, yet they too often sacrifice to her their honour and probity.—The Romans had much the same sentiments of this goddess as the Greeks, since their most ancient Fortune was that which was worshipped at Antium, and which was confounded with the Lots, so famous in that city: thus it is evident they did not distinguish her from Destiny, any more than the Greeks themselves. But though the Romans were content, at first, with consulting the lots of Fortune at Antium, they at length adopted her, and established her worship in their own city, where she had in process of time, a great number of temples. Servius Tullius was the first who built one to this goddess, which gives us pretty exactly the date when her worship was introduced into that metropolis.—Almost all the monuments of Fortune now extant represent her under the figure of a woman with the cornucopia, or a helm, or a wheel, or a globe; characteristics either of her power or inconstancy. We find her also pretty frequently with the symbols of Isis, especially with that singular head-dress so common to the representation of Isis, of which we have spoken in its proper place. She is sometimes crowned with victory, to indicate some happy event to the emperors who thus represented her upon medals. In fine, Spon has given us the print of a statue consecrated by L. Aurelius Marcellinus, Augustus's freedman, which represents Fortune under the figure of a man advanced in years, with a beard, holding in one hand a vase, and in the other a helm, with the inscription *Fortune Barbata—to the bearded Fortune*. But this has nothing strange in it, for the pagans often gave both sexes to their deities, as we have had frequent occasions to mention. Though wings were also one of the symbols of Fortune, nothing being more expressive of the celerity with which she accumulates riches for her favourites, or takes them from some who possess them; yet we see no Roman figure of this goddess with wings: which probably has some reference to what Plutarch tells us, that Fortune having quitted the Persians and Assyrians, first flew swiftly over Macedonia, saw Alexander perish; passed from thence into Syria and Egypt; at last arrived on mount Palatine, put off her wings, threw away her wheel, and entered into Rome, there to fix her residence for ever.

COMUS—MOMUS.

*GODS OF FEASTS, JESTS, TIME, AND ETERNITY.**COMUS, THE GOD OF FESTIVITY.*

AS paganism had gods to preside over all the actions of human life, of course feasting and good cheer, which some people make their most serious employment, could not but have its guardian divinity also. The god however, called Comus, whose office was to preside therein, would hardly be known to us but by name, had not Philostratus given us a picture of him. That author paints this god as standing at the chamber of two young spouses, which communicates with a hall where an entertainment was held, youthful, and charged with wine, which makes him sleep on his feet, while his head is nodding forward, crowned with roses. He seems to have been leaning his left hand against the frame of the door, but sleep has made him loose his hold; and as he totters, the torch which he has in his hand, seems to be falling, while he shrinks in the contrary direction to avoid the steam of it. This picture, though entirely the creature of fancy, clearly marks the god of banquetting and jollity.—Some mythologists derive the name of this god from a kind of song which the ancients called *Comus*; for there is usually singing, as well as eating and drinking at jovial meetings.

MOMUS, THE GOD OF JESTS.

As Comus was the god of good cheer among the Greeks and Romans, so was Momus, whom Hesiod makes to be the son of Nox and Somnus, honoured by both of those nations as the god of buffoonery and jests. Satirical to excess, he let nothing escape him, but made even the gods, and Jupiter himself the objects of his most pungent raillery. No one has drawn this sarcastical god in more lively colours than Lucian: we may see, in his council of the gods, where the question was agitated about expelling all strangers and such as had been improperly introduced into heaven, in what manner, and with how little ceremony Momus speaks of them. We are also told, that he censured Vulcan, because in the human form which he had made of clay, he did not place a window in his breast, that others might see whatever was thought or transacted there: he censured the house that Minerva had made, because it was not moveable, by which means a bad neighbourhood might be avoided: and he found fault with the bull which Neptune had produced, because his horns were not in front of his forehead near his eyes, that he might give his thrusts with more truth and force.

TIME—ETERNITY—ROMA.

TIME, AND ITS PARTS.

The pagans also deified Time and all its parts. Though history does not inform us what sort of worship was paid to all the parts of Time as it does of some of them, the Hours and Seasons for example, yet as all those parts had been personified, it is very probable they were accounted so many divinities. There is no doubt as to that of Time, who was represented by Saturn himself, commonly with wings, to denote the rapidity with which he passes away, and a scythe, to signify the havock and devastation he makes in all things.—Time was divided into the *age*, the *generation* or period of thirty years, the *lustrum*, or period of five years, the *year*, and the *seasons*. Of the seasons were reckoned at first but three *Summer*, *Autumn*, and *Winter*; Spring being added afterwards. There were also several other divisions of Time, among which some had reference to the different parts of the day. Each of these parts of Time had its particular figure, which was either that of a man or woman, according as its name was masculine or feminine. These figures were even carried about in the ceremonies of religion: thus, at the famous procession of Ptolemy Philadelphus, appeared *Pentereris* or the *Lustrum*, under the figure of a tall woman, and the *Year* under that of a man of the same stature, that is, six feet high. Montfaucon, in the first volume of the Supplement of his Antiquities, has given very fine prints of all the parts of Time worshipped by the ancients.

ETERNITY.

The Romans even made Eternity itself one of their divinities; but we find no account either of temples or altars being erected to this goddess. She is only to be seen upon some medals under the figure of a woman, with the words *Æternitas Augusti*, holding in her hand the head of a radiant sun, with the moon, a phoenix, a globe, or an elephant, and some other symbols that were thought proper to represent her. The sun and moon were symbols of the goddess of Eternity, because it was supposed that their course would never have an end; the elephant was her symbol, on account of his long life; and the phoenix, because this fabulous fowl was believed to spring up and renew itself out of its own ashes, and thus became immortal; lastly, the globe was an appropriate symbol of Eternity, because time is aptly compared to a circle which is without extremities: and this circle often consists of a serpent with its tail inserted into its mouth.

THE GODDESS ROMA.

The city of Rome also shared divine honours, and she was one of the greatest of Roman divinities. Though this was not the only city which received divine honours, since medals make us ac-

ROMA.

quainted with several others, of whose deification there can be no doubt, yet her worship was much the most celebrated and extensive of them all. To her, temples were erected in several parts of the empire, especially in Nicæa, in Ephesus, in Alabanda, and several other cities. But the Romans especially, signalized themselves in the worship they paid this goddess, who owed to them her original. Temples, sacrifices, annual festivals, were all employed to do her honour. She became the most common figure on their medals, where she appears crowned with turrets, and holding in her hand a Victory. In other respects she was figured so much like Minerva, that she was only to be distinguished by some particular symbol. A fine Roman statue represents her as a robust woman sitting upon a rock, with trophies of war at her feet, and her head covered with a helmet. Sometimes she has by her a lamb and a kid, to indicate the peace and tranquillity enjoyed by the nations she had conquered. When she is accompanied by an old shepherd and the woof which suckled Romulus and Remus, it is obvious that she then denotes the original of the city of Rome, and the early history of those two young princes whom the shepherd Faustulus preserved.

FINIS.







